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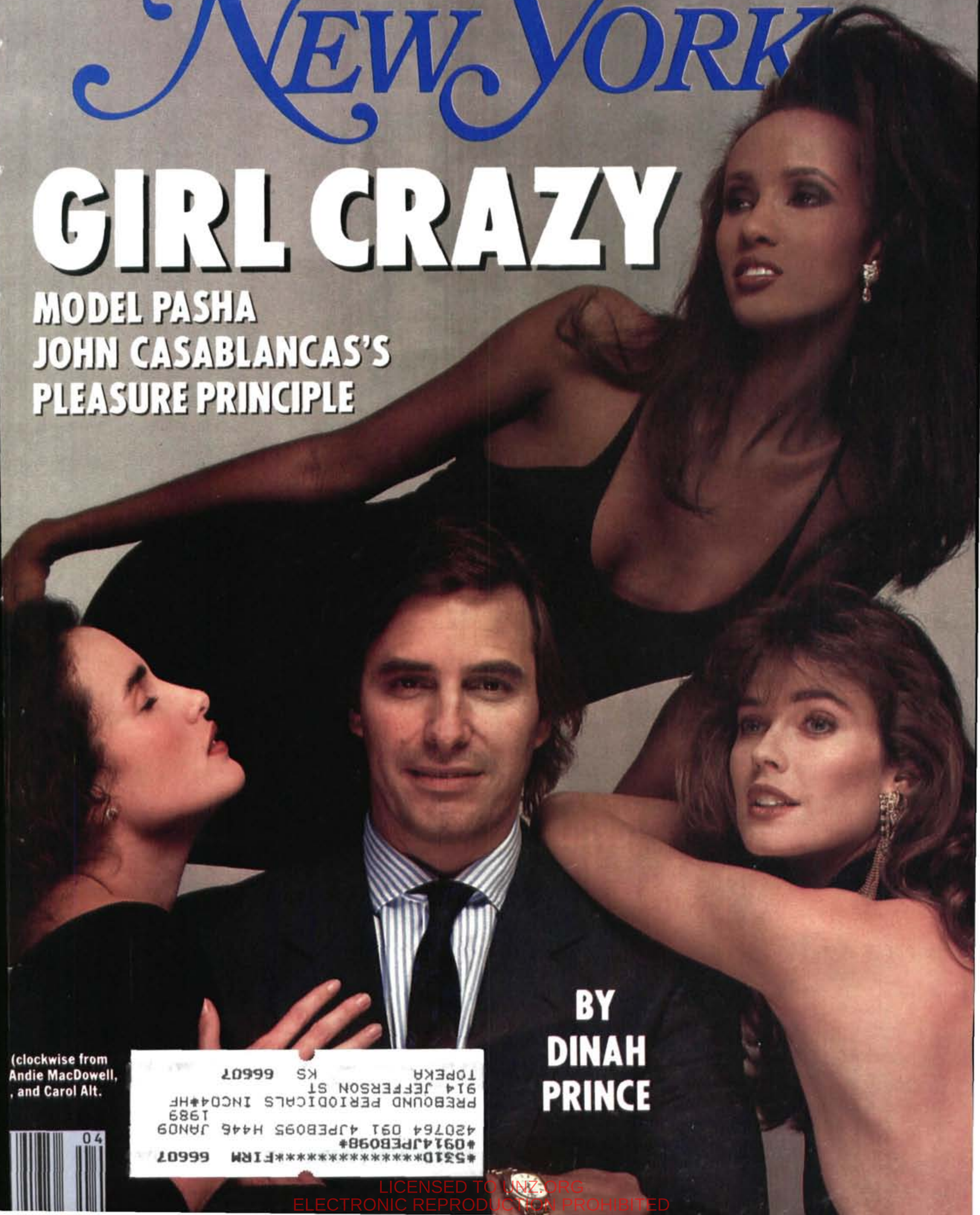

GIRL CRAZY

MODEL PASHA JOHN CASABLANCAS'S PLEASURE PRINCIPLE

BY DINAH PRINCE

(clockwise from
Andie MacDowell,
, and Carol Alt.

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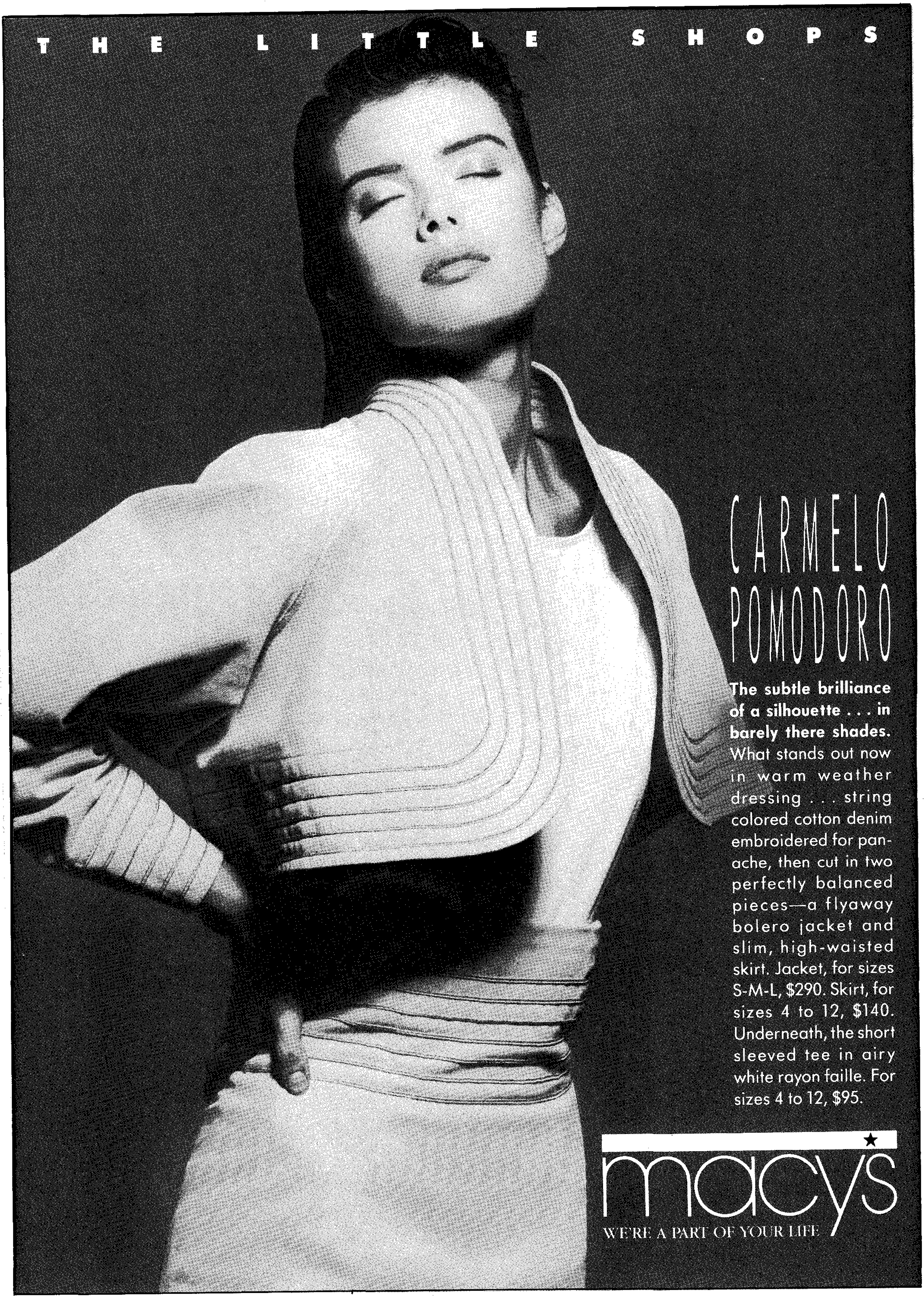

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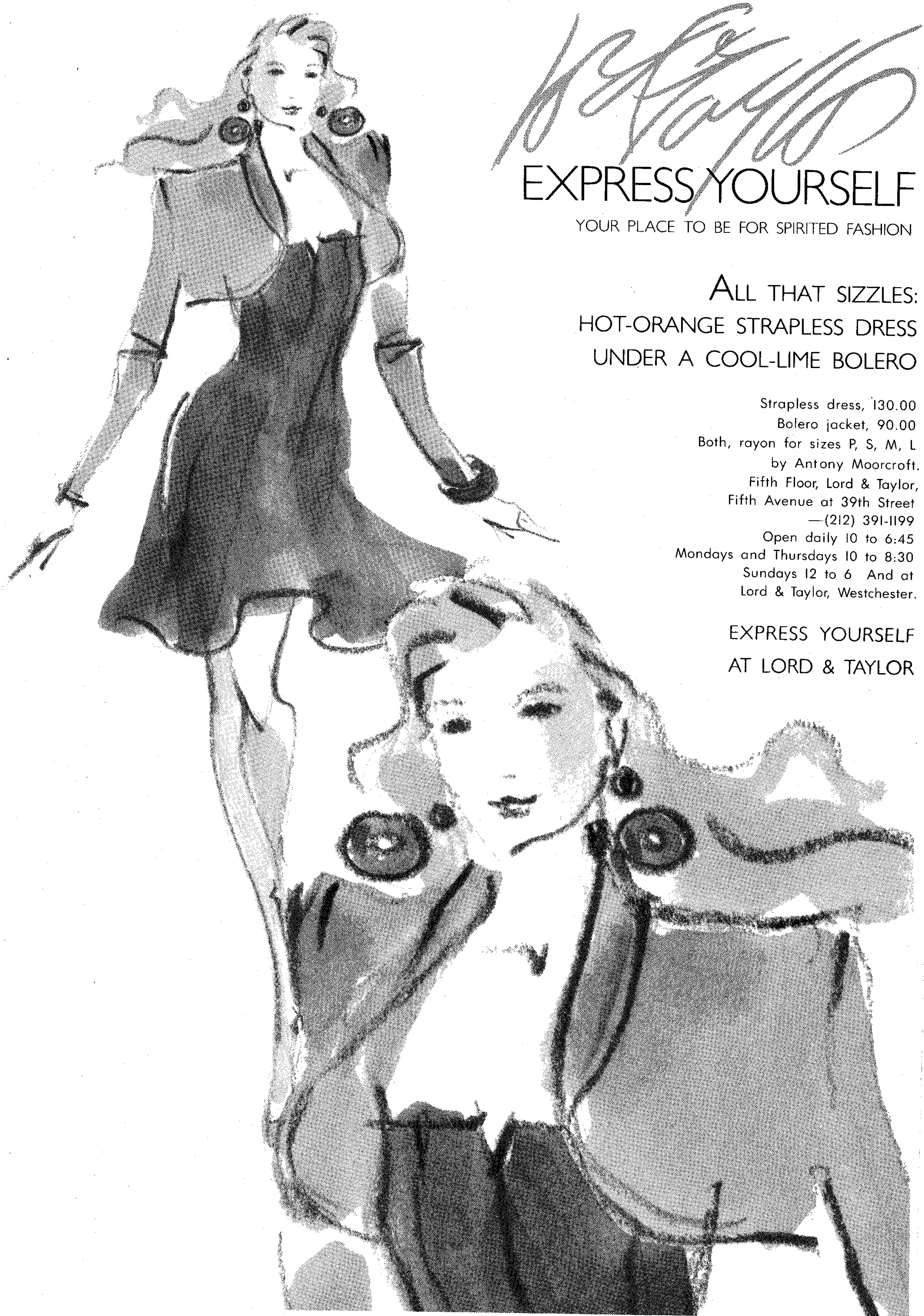

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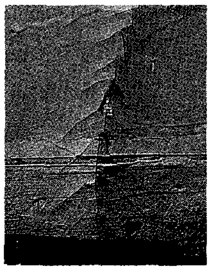
BY DINAH PRINCE

John Casablancas, 45, has devoted his life to the conquest, seduction, and marketing of beautiful young women. His obsession brings more than $40 million a year into the Elite modeling agency, which just celebrated its tenth year in New York. When he opened Elite here, Casablancas shook up the modeling business, and since he doesn't hesitate to mix work with pleasure, he also shook up his marriage by having affairs with his girls, including one just sixteen years old. "My story," he says, "is a story of a man who absolutely *loves* women."

42 Flaky Art

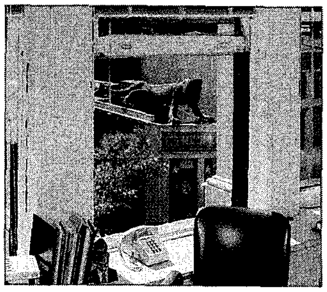
BY E. BINGO WYER



New materials and wildly original methods are the hallmarks of twentieth-century art. The results are often startling, but perhaps not as startling as what's happening to many modern paintings now: Collectors and museums who bought works by the likes of de Kooning, Pollock, and Rauschenberg are watching them all but disintegrate before their eyes.

50 The Glass Menagerie

BY MARTIN BIHL



What does Dr. Ruth Westheimer see when she looks out her office window? What's Donald Trump's view? How far can U.N. secretary general Javier Perez de Cuellar see from his office? Martin Bihl visited the offices of eight successful New Yorkers from the worlds of finance, entertainment, publishing, and international politics. Here, their rooms at the top.

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BY BARBARA COSTIKYAN

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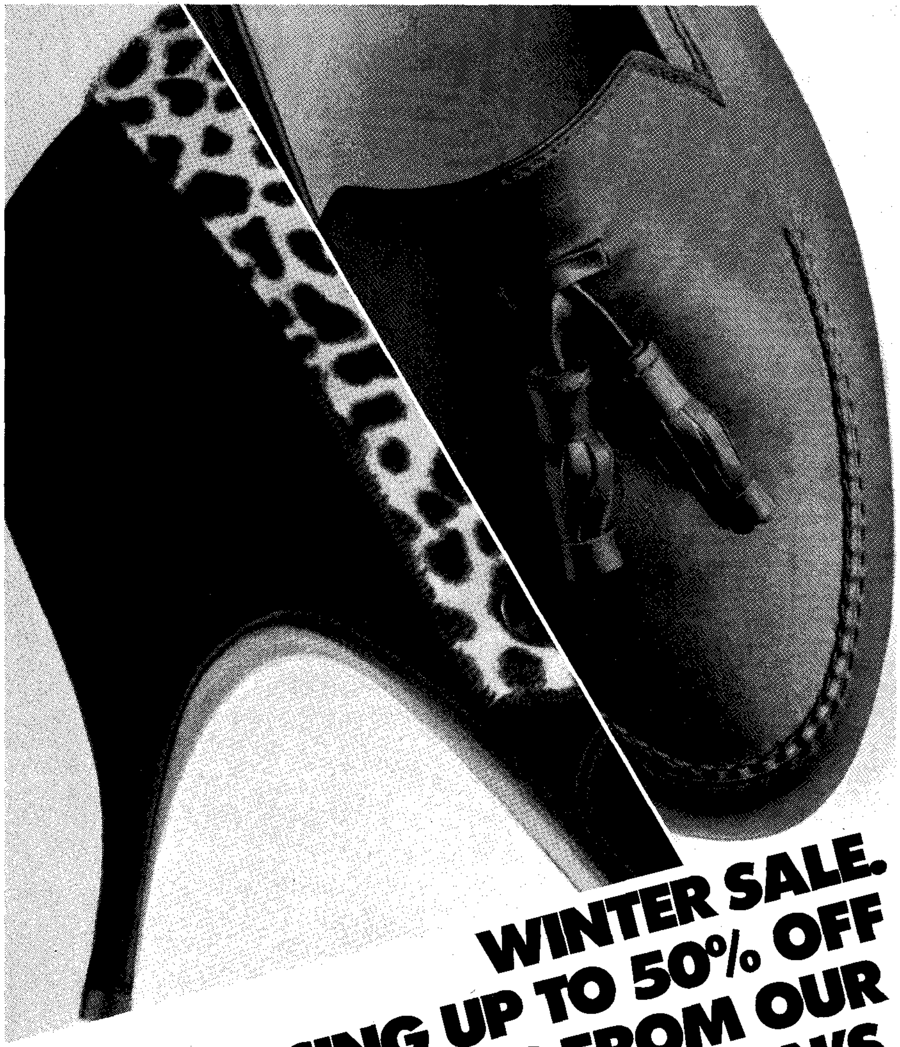

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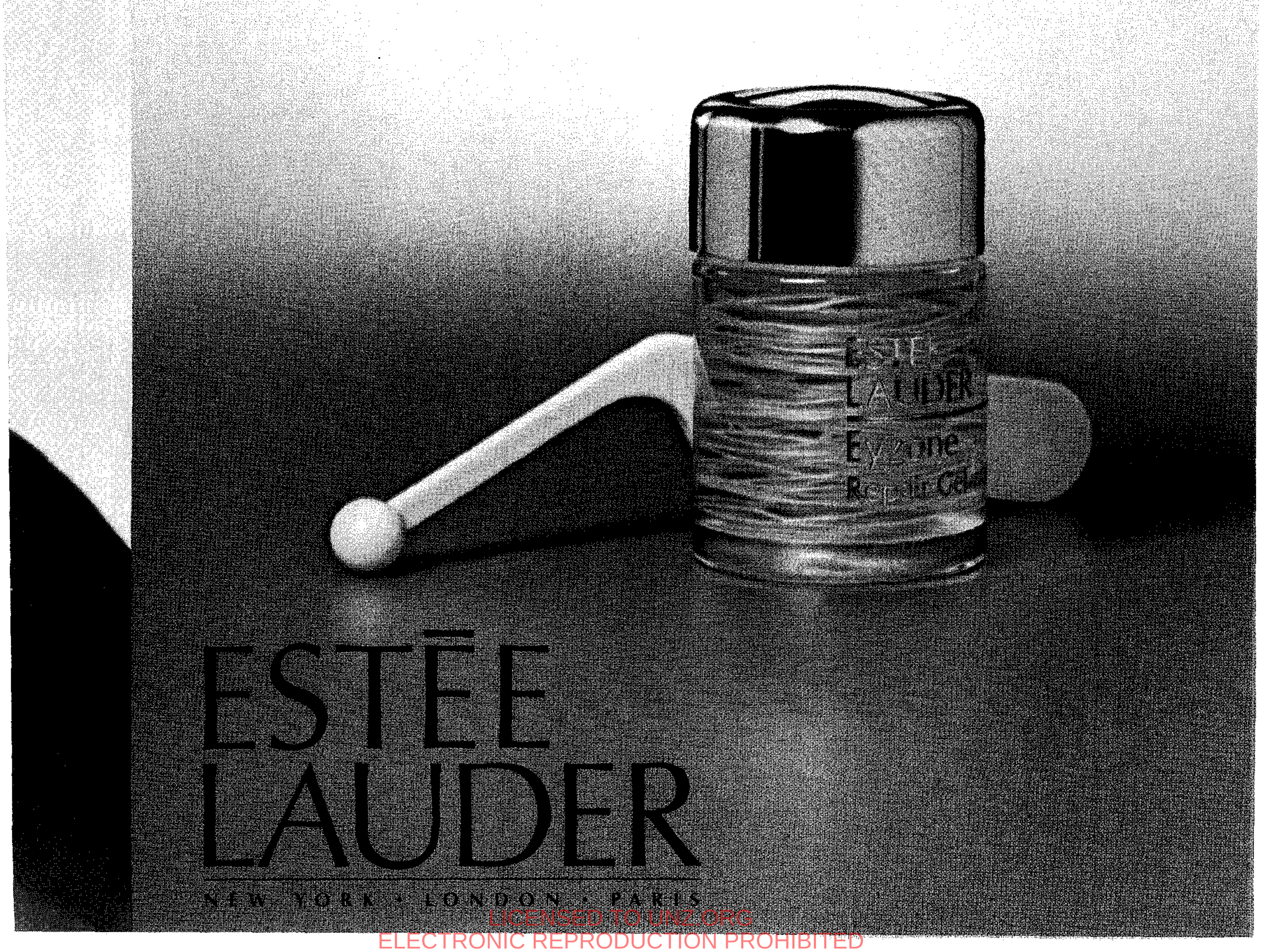

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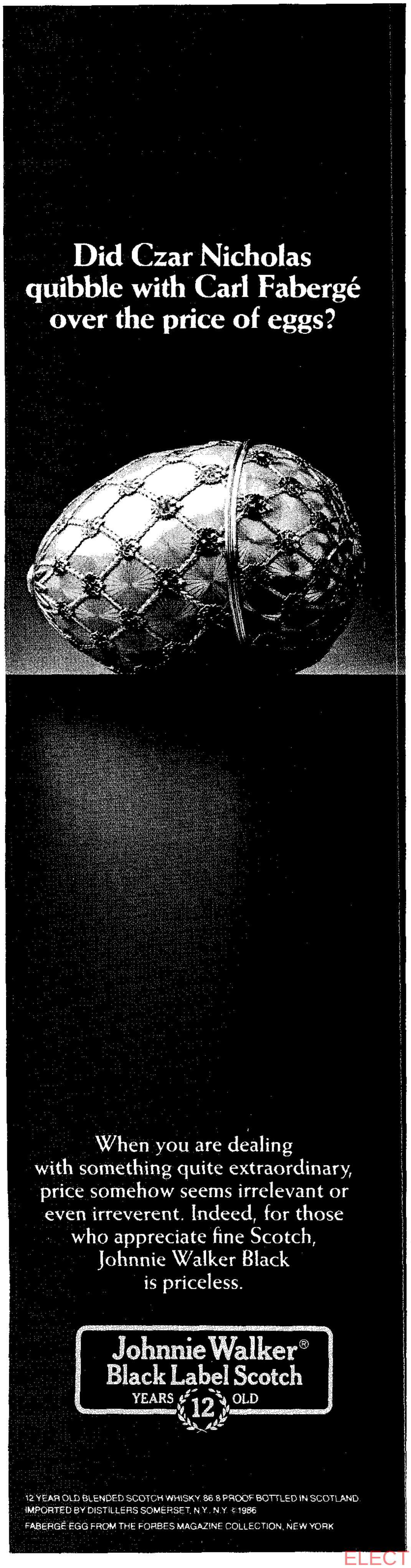

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LETTERS

The Care-Givers

AS CLASSMATES OF "TONY JOHNSON," the medical student quoted in "Fear in the Foxholes" [by Lilli Scott, January 4], we were disheartened by some of the things he said. We have chosen to pursue careers in internal medicine, the specialty that Johnson decided against for fear of exposure to AIDS. His decision demonstrates a fear that is out of proportion to the reality of the risks.

Johnson also feels that his concerns have not been adequately addressed in medical school. We have had many discussions with our peers, faculty, and other health-care providers about caring for AIDS patients, and we both feel comfortable treating them. Johnson doesn't "even know how to bring this up." He has become part of the panic that has interfered with everyone's ability to combat this devastating disease in a logical and levelheaded manner.

As members of the medical community, we have chosen to join the battle against human disease and suffering. We have learned that to be effective, we must not run from obstacles but must attack them head-on. AIDS has brought new challenges to doctors. We are not being asked to sacrifice (or even risk) our lives, but we must face some inconveniences when caring for AIDS patients. But, after all, aren't we used to inconveniences, and isn't the proper care of patients our primary goal?

Walter Mashman
Steven Kubersky
NYU School of Medicine
Manhattan

I WAS DISAPPOINTED WITH "FEAR IN THE Foxholes." Why was there no reference to laboratory technologists? This group of professionals works directly with the blood and other body fluids of AIDS patients. Therefore, it is probably at greatest risk.

Of all the health-care professionals, lab technologists are also the most grossly underpaid. Salaries range from $20,000 to $25,000 annually. A serious shortage of qualified workers now exists: Would you be eager to work in a field in which you were underpaid, constantly at risk of contracting AIDS, under high stress, and virtually ignored?

Maria Coppini
The Bronx

I AM A FOURTH-YEAR MEDICAL STUDENT at NYU and am embarrassed by the remarks of my pseudonymous fellow student. No one can predict with any certainty what diseases lie ahead, even in the coming year. Unfortunately, some of these diseases will be fatal. I hope that medical students choose their profession because they truly want to help those with *any* disease or affliction. Yes, I am sometimes afraid. Johnson has a choice—he can leave medicine. To blame the uncertainties of disease on medical educators is ridiculous. If Johnson has been duped, it is by those unpredictable little bacteria and viruses.

Neil M. Brodsky
NYU School of Medicine
Manhattan

Disillusioned Diners

AS A LONGTIME SUBSCRIBER TO *New York* and a bemused observer of Gael Greene's seemingly unending state of gustatory euphoria, I must comment on one of the restaurants so glowingly reviewed in "Ask Gael" [January 4].

Is Greene aware that the Gotham Bar and Grill, in spite of its wonderful food, has the nasty habit of not honoring reservations made well in advance? I have struck out twice; the second time, I had planned a reunion dinner with several college classmates from the New York area. You can imagine the wonderful time we had trying to find an alternative on a Saturday night in New York.

Greene is doing only part of her job when she fails to report on the less savory aspects of New York restaurants. Or is it that, because she is one of the anointed, these things never happen to her?

William M. Colaiace
Providence, R.I.

IF GAEL GREENE WRITES ENTHUSIASTICALLY about Le Cirque, she has not been a member of a group of five people seated at a table for three. After grossly overpaying to be sitting like a sardine in that supposedly chic restaurant, I am one guy who will never go back.

Jerry Steinman
West Nyack, N.Y.

Days Gone By

REALLY, HOW MUCH OF THE AUTOMAT, Schrafft's, and Le Pavillon can we stomach ["You Must Remember This," December 21–28]?

Doesn't anyone else remember the giant baking potatoes in the windows of Toffenetti's (43rd Street at Broadway, currently the site of Nathan's)? And what

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

about Lundy's of Sheepshead Bay, with the white-gloved waiters serving succulent clams and hot biscuits? Sadly, the decaying buildings still stand, evoking memories of an era long gone.

Elaine Morrison
Manhattan

The Word Game

THE FRENCH WORD *ludique*, WHICH was used in Julie Baumgold's article on Christian Lacroix ["Dancing on the Lip of the Volcano," November 30], means "playful" and not "ludicrous," as the piece implies.

Although "ludicrous," like *ludique*, derives from the Latin *ludus* ("play"), the English word connotes absurdity or folly, which the French word does not.

J. Philip Anderegg
Queens

Public Relations

WHY IS IT THAT ARTICLES ON PRESIDENTIAL aspirant Albert Gore Jr. ["The National Interest: Patriotic Gore," by Joe Klein, November 16] never explain the relationship of the senator, son of a former southern senator, to Gore Vidal, grandson of another southern senator named Gore? Are they first cousins?

Edgar H. Leoni
Manhattan

Editor's note: According to Gore's office, the senator and Gore Vidal are "probably" distant cousins.

Judicial Decision

MONROE H. FREEDMAN IS MISTAKEN IN concluding that the Fourteenth Amendment permits a defendant's lawyer to examine everything that might be characterized as "potential evidence" ["Letters: The Burden of Proof," November 16]. The Supreme Court has made it clear that the judge has the responsibility for deciding whether a party has made a case for producing evidence or whether the evidence may be seen or used.

It was precisely to forestall the kind of after-the-fact criticism raised by Professor Freedman that Justice Howard Bell examined Jennifer Levin's diary from cover to cover. Only then did Bell conclude that the diary contained nothing that was "relevant and material to the defendant's case or which must or should be disclosed to the defendant pursuant to his due process right to a fair trial or pursuant to any other constitutional, statutory or common law right."

Jeffrey Newman
Dolgenos Newman & Cronin
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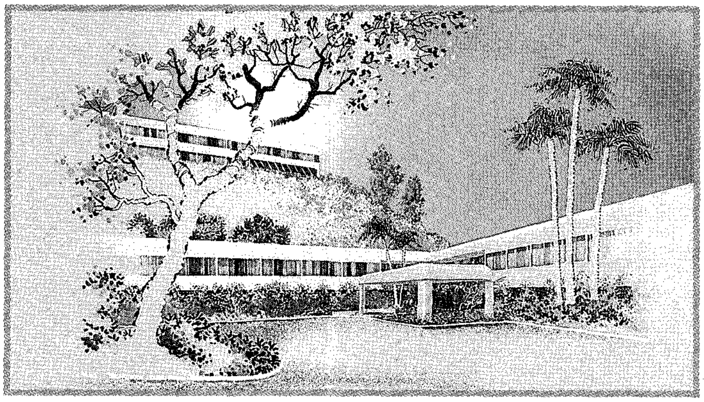

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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

MEDICAL BUILDUP...*PHANTOM* GAP...MOVIE PRINCIPAL...PLANE FACTS

CUOMO OPENING DOOR FOR BABBITT

A source close to Mario Cuomo says that the governor will meet with Bruce Babbitt this week to discuss presidential politics. The governor agreed to the meeting, says the source, after spurning the advances of top Dukakis organizers in New York.

According to the source, Dukakis aides approached Cuomo advisers last week to see if the governor would give Dukakis an early endorsement. Democratic strategists say that a Cuomo endorsement could bolster Dukakis's shaky standing in the Iowa polls.

"The governor is irritated with Dukakis because he continues to try to communicate through intermediaries," says the source. "Babbitt, on the other hand, had a more direct approach. He called Cuomo and was able to set up a meeting immediately."

A Babbitt spokeswoman, Rita Carrillo, says, "Cuomo is an important figure to us in Iowa because he is respected and influential among Democrats there. We're very pleased that Cuomo and Babbitt will be able to sit down together."

FROM PATERSON TO HOLLYWOOD

Warner Bros. has bought the rights to a film on the life of Joe Clark, the controversial Paterson, New Jersey, principal who was hailed as a hero by the White House but was in danger of losing his job because of his strict disciplinary measures.

The film, tentatively called *Lean on Me,* is being written by Michael Schiffer, who also wrote the forthcoming *Colors,* starring Sean Penn and Robert Duvall. Filming starts in the spring, according to producer Norman Twain.

"Joe is a natural subject for a movie," says Twain, adding that the film will deal more with Clark's relationship with his students than with the current controversy. "The guy cares so much about his students that it brings tears to your eyes."

JOE CLARK

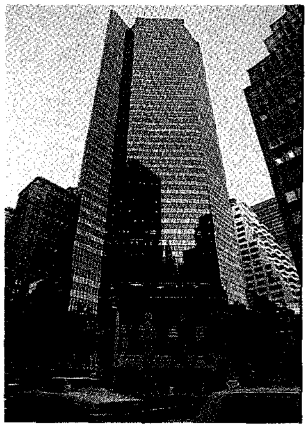
N.Y. HOSPITAL IN OVER DRIVE

New York Hospital has hired architect Eli Attia to come up with a plan to renovate and expand the New York Hospital–Cornell Medical Center.

Attia, who was with Johnson/Burgee until 1978, is known for such enormous glass-and-granite buildings as 101 Park Avenue, at 40th Street, and the Republic National Bank across from the New York Public Library.

The hospital wants to modernize its inpatient-facilities complex between East 68th and 70th Streets. One possible option, says Attia, is the building of an extension over the FDR Drive. In 1973, the hospital planned to build a 40-story structure over the drive, "but we're considering a much smaller building," says Attia. "The plan, however, is at such a preliminary stage that nothing is definite." The design should be ready next month.

A hospital spokeswoman, Diana Goldin, says, "We are working on a long-term plan, but it's too early to discuss the details."



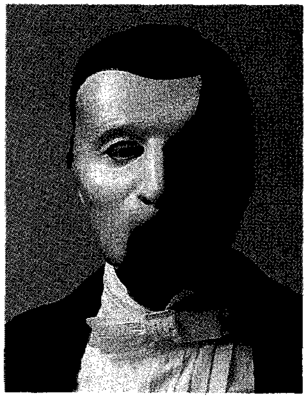
REPUBLIC NATIONAL BANK

THE PHANTOM FORGETS ITS MASK

Where's the mask? That's what some *Phantom of the Opera* fans were wondering when they saw all the merchandise being sold at the Majestic Theatre, where Andrew Lloyd Webber's musical opens on January 26.

Webber, who netted over $500,000 on souvenirs from his other shows in 1985, is flogging *Phantom* T-shirts, coasters, mugs, watches, posters, and songbooks. But the simple half-mask that has become a symbol of the play is nowhere to be found.

"It seems like an obvious idea," says a Webber spokesman, "but we don't have any plans to merchandise the mask now. That doesn't mean it couldn't happen in the future."



PHANTOM OF THE OPERA

JOURNAL'S NEW CRASH COVERAGE

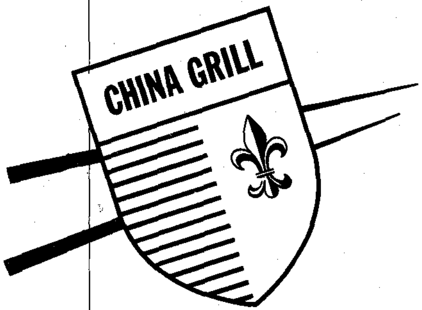
Wall Street Journal editors have assigned a team of nine reporters to cover plane crashes, and some staffers are saying that the move is an effort to compete with the "aggressive coverage the New York *Times* and *USA Today* are giving the airline industry."

Two members of the group, which staffers have dubbed "the SWAT team," will be sent to the scene of the accident. The other reporters will be in charge of coordinating information from the New York and Washington offices. The paper has also expanded its "Tracking Travel" column, which is covering air travel from the consumer's perspective.

A *Journal* spokesman, Dan Austin, insists that the paper isn't playing catch-up: "We

Photographs: top, Yvonne Hemsey/Gamma-Liaison; center, ©1988 by Frederick Charles; bottom, Terry O'Neil/Woodfin Camp.

MOREAU'S LAST SHOT...TOQUE TALK...PAPER NOTES...CHIAT: YOU'LL LIKE IT



LOGO

XAVIER MOREAU

JAY CHIAT

are merely formalizing our methods for covering the airlines."

PHOTO AGENT FADING OUT

Xavier Moreau, the agent who has represented such photographers as Helmut Newton and Wayne Maser, surprised clients by abruptly closing shop two weeks ago.

Moreau, who has been called "the most successful and controversial photographer's agent in the business" and helped create such provocative ad campaigns as the one for Guess? jeans, says he quit because he was "fed up and bored with being a photographer's agent." He acknowledges that the agency had "a cash-flow" problem but says that people who are owed money will be paid "when the company's assets are realigned.

"I'm getting too old to work for 25 percent commission from people who are younger and know less than me," says Moreau, adding that he would like to become a "Hollywood producer."

Why didn't Moreau notify his clients before he closed shop? "They didn't always tell *me* when *they* quit."

RESTAURANT NOTES FROM ALL OVER

Kenji Seki, the flamboyant maître d' who left Wolfgang Puck's Chinois on Main to open the China Grill in the CBS Building, is heading back to California. Kenji is leaving the four-month-old restaurant to open his own place in downtown San Francisco. "He wants to create a smaller and more intimate restaurant where he can give his customers personal attention," says China Grill owner Jeff Chodorow. "We're still friends, and I hope Kenji will act as a part-time consultant to the restaurant.". . . Chanterelle, the top-rated restaurant owned by Karen and David Waltuck, will move from SoHo to TriBeCa in the fall. The couple is about to sign a lease on the ground floor of a landmark 1800s building. "I can't mention our new address until the deal is firm," says Karen. "But the new place will be bigger, and we're asking set designer Bill Katz to do the interior.". . . The owner of Fiorello's, the Italian restaurant across from Lincoln Center, is opening a 225-seat trattoria called Il Naso on 57th Street at Seventh Avenue. The restaurant, which is being designed by Milton Glaser, will open next fall.

NOW, THE *NEWS* METRO SECTION

Top editors at the *Daily News* are planning to consolidate some of the daily regional pages into a single Metropolitan section. The plan is part of an effort to update the look of the paper, but editors also admit that the *News*, which lost $50 million last year, isn't attracting enough advertising for separate sections in Manhattan and the Bronx.

"We won't touch the Brooklyn and Long Island sections—they're doing so well, they are almost papers unto themselves," says managing editor James Willse. "But others are thin. If we can work out the production problems, we could build a Metro section with a strong mix of local stories."

GAY JUDGE GETTING DROPPED

The Mayor's Committee on the Judiciary has decided not to recommend the reappointment of William Thom, the city's first openly homosexual judge. Thom, whose controversial appointment to Civil Court in 1984 was hailed as a victory for human rights, says he was dropped because of a letter he sent to city newspapers last summer.

The letter, which was published in both the New York *Post* and the New York *Times*, described one of Thom's cases, in which three white men were convicted of assaulting a black man. Despite the attention given to the Goetz case, wrote Thom, the criminal-justice system is impartial "whatever the color of the accused, whatever the color of the victim."

"When I was reviewed by the members of the committee, they didn't question my performance but said it was improper to mention the case before sentencing. I didn't think the letter was objectionable then, and I don't think so now." Judiciary Committee head David Trager didn't return calls.

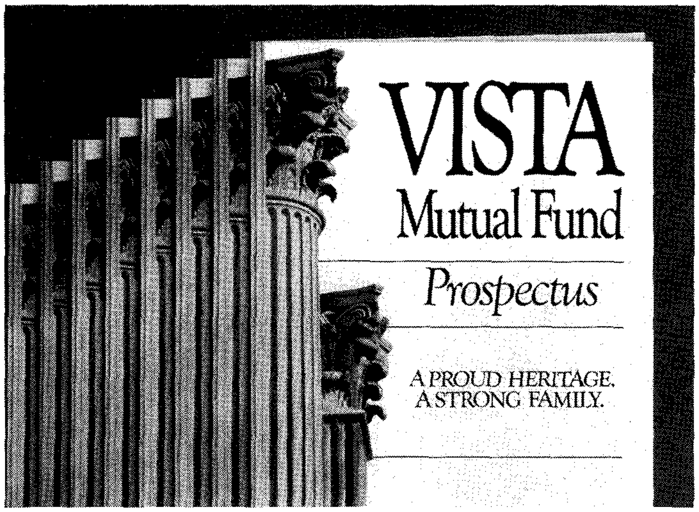
GEHRY HAS DESIGNS ON FAST FOOD

Advertising mogul Jay Chiat and hot Los Angeles architect Frank Gehry are teaming up to open a chain of fast-food restaurants. The interiors are being modeled after a cafeteria in Chiat/Day's Venice offices, which Gehry is designing. The prototype for the chain, which may be called Sandwich, includes such eccentric Gehry touches as decorative abstract sculptures around the cash register and wood columns with *faux* tree branches.

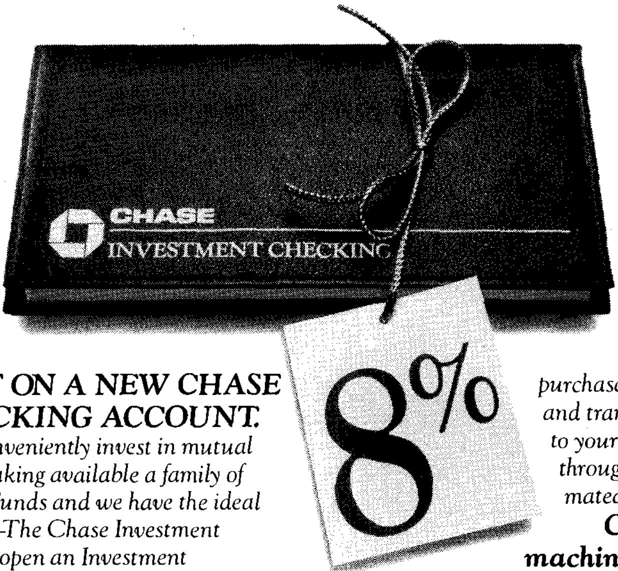
"Chiat wants to open 30 restaurants in expensive malls—like the Galleria in Houston and the Beverly Center in L.A.—in the next year," says a source. Gehry referred calls to Chiat, who says, "I'm not ready to talk about this yet."

Photographs: center, Chris Callis; bottom, Joyce Ravid.

NOW MANAGE THESE INVESTMENTS



THROUGH YOUR CHASE INVESTMENT CHECKING ACCOUNT.



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On Madison Avenue/Bernice Kanner

THE HEALTH HUCKSTERS

HYPING HMO'S

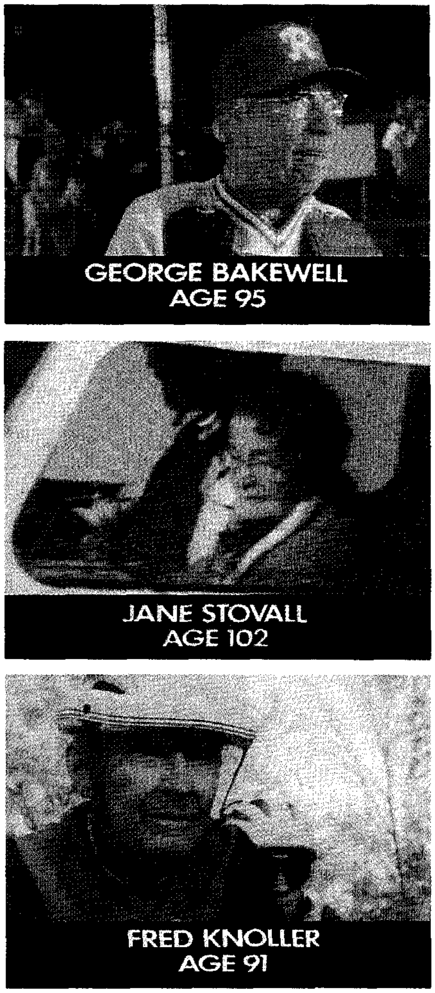
ASK PEOPLE WHAT AN HMO IS AND MANY still say it's a TV channel. But don't blame the muddle on ignorance or apathy. Americans know there's a health-finance crisis gripping the nation—although they may not realize that medical care costs $400 billion a year, or 11 percent of the gross national product. A May 1985 Harris poll uncovered a keen interest in health-maintenance organizations, those relatively new companies that offer comprehensive care under a prepaid arrangement. Ad agencies and their HMO clients are taking advantage of this consumer curiosity, telling potential patients that the doctors are in and, for a reasonable fee, will see them now.

In New York this winter, fourteen HMOs are wooing almost 450,000 municipal workers, hoping to attract some of the $600 million the city spends on health insurance for its employees. That enrollment drive ends February 15, and as marketers race against the deadline, other New Yorkers can't help but see their efforts.

Some HMOs are making pitches to specific audiences. New York Life Insurance Company's Sanus health plan has recruited Victor Botnick, former head of the city's Health and Hospitals Corporation. Lillian Roberts, an ex-state labor commissioner and onetime associate executive director at District Council 37, the largest city workers' union, has been hired by Total Health Systems to sign up union members. (District Council 37, however, is urging members to sign with Med Team, the HMO *it* founded.) And Empire Blue Cross and Blue Shield's HealthNet has run ads featuring a special 800 number for city employees with questions.

Other HMOs are making their pitch to a wider audience. The area's oldest and largest HMO, Health Insurance Plan of Greater New York (HIP began in 1947 and became an HMO in 1980), encourages consumers to switch if their health-care plan "has holes in it." In one commercial, a gleeful pair of miscreants cackle with pleasure when one of them stamps NOT COVERED on claims made by people who've signed up with other plans. A Maxicare spot depicts a man bouncing on a trampoline that is actually an enlarged claim form, and Olympic gymnast Mary Lou Retton talks about her knee operation at a Humana hospital. In a spot for Blue Cross and Blue Shield HMOs, a 39-year-old woman and her husband agonize over her just-confirmed pregnancy in the style of the John Hancock "real life, real answers" campaign: WE'RE ALWAYS THERE WHEN YOU NEED US, reads the tag line.

Anticipating the concerns of many potential consumers, HealthWays stations a woman-for-all-seasons at a mailbox to await a check. "What do you hate about your health insurance?" taunts the voice-over. In a Physicians Health Plan of Western Pennsylvania spot, the announcer asks, "How long do you have to wait to see how much your present health plan will cover?"



A GOLDEN AGE: *US Healthcare's spots.*

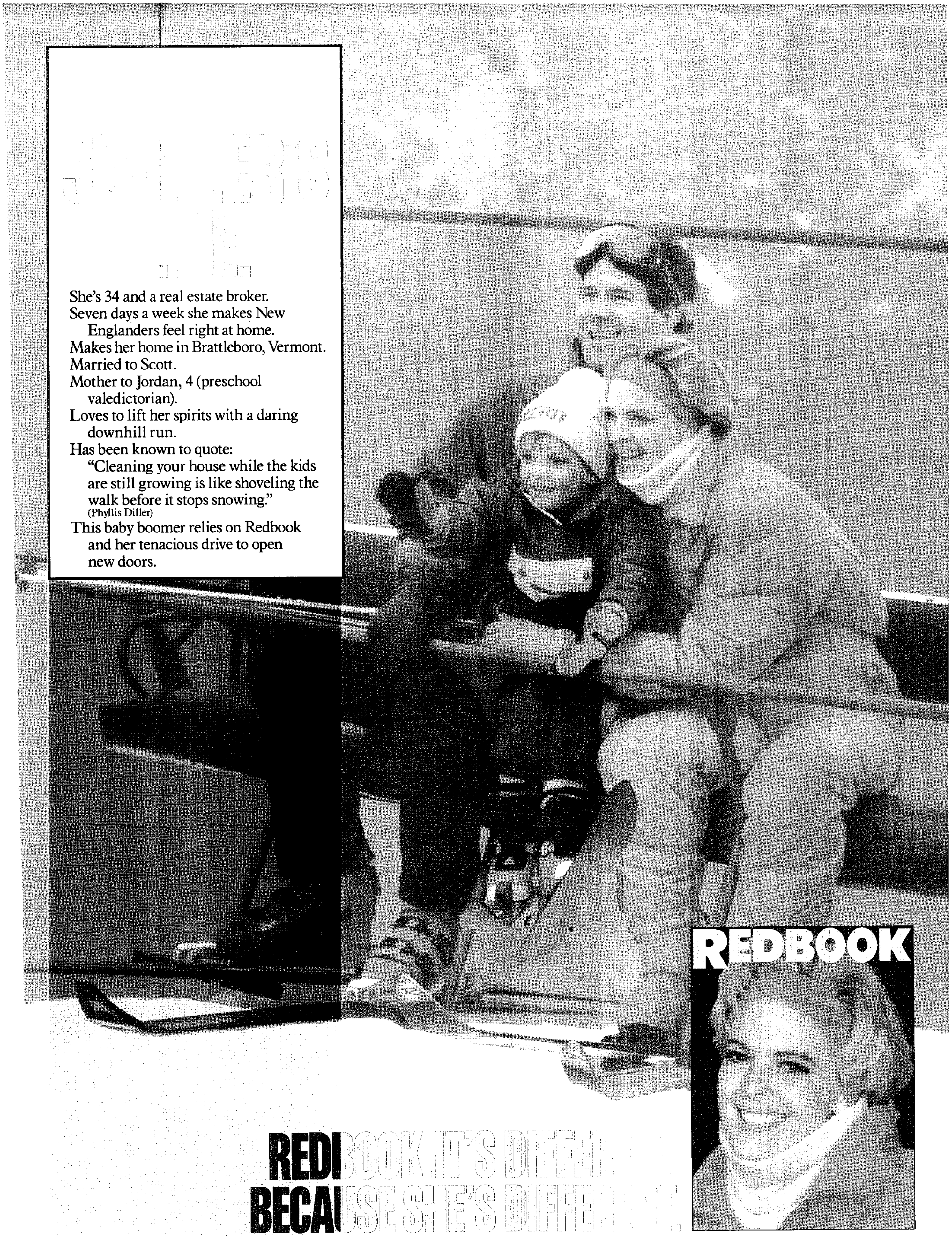
Regrettably, one of the most extraordinary HMO commercials plays only on the West Coast. In a lush spot for Bay Pacific Health Plan, a blind jogger is running along a tranquil, arrestingly beautiful jungle path with his guide and friend, who gives him directions and encouragement. ISN'T LIFE INCREDIBLE? flashes on the screen.

The campaign for US Healthcare, the fourth-largest HMO in the country, does run locally. It uses vigorous 90- and 100-year-olds in vignettes that show that the best way to age well is to live well and be active. In one spot, a cyclist, 91, rhapsodizes about the sky and trees: "When I cycle, I feel healthier for what I've done." A 95-year-old says that he plays softball because he likes it and because it adds years to his life. "If you feel young, act young, you're gonna stay young, *I* think," he philosophizes. And a 102-year-old pilot, who started flying as an 89-year-old "youngster," advises, "If you want to live and be happy and have good health, you've got to work at it. You can't sit down on your bottom and not do anything about it. It's a wonderful life," she says, gliding through the air in her small plane. "You should try it."

For the Levine, Huntley, Schmidt and Beaver advertising agency, the US Healthcare account was a scramble. The HMO assigned its business to the agency in August, requiring new spots by October for the year-end employee drives. (Approximately half of all new HMO plans go into effect on January 1; they're usually chosen in November or December.)

The year before, Saatchi & Saatchi Compton had heralded US Healthcare's entry into the New York area with commercials starring Dick Cavett. "Why is greater New York picking US Healthcare?" a narrator asked. In one spot, George Plimpton looked up from his typewriter and replied, "They do all the paperwork. You just think about getting better." An aerobics exerciser explained, "Most health plans would like you to keep fit. US Healthcare pays you to do it." In another spot, Chita Rivera paused during a rehearsal to praise the caliber of doctors involved in the plan. In a third spot, a non-celebrity maître d' exclaimed that his HMO picked up the whole tab. In each spot, Cavett tossed an apple in the air that, caught in freeze-frame, became the US Healthcare logo.

Now US Healthcare has taken "the universal aspiration to age well as its selling proposition," says Gail Bacall, an account supervisor at Levine, Huntley. The agency had toyed with the idea of presenting the HMO's vested interest in preventive health care, claiming that US



[illegible]

She's 34 and a real estate broker.
Seven days a week she makes New Englanders feel right at home.
Makes her home in Brattleboro, Vermont.
Married to Scott.
Mother to Jordan, 4 (preschool valedictorian).
Loves to lift her spirits with a daring downhill run.
Has been known to quote:
"Cleaning your house while the kids are still growing is like shoveling the walk before it stops snowing."
(Phyllis Diller)
This baby boomer relies on Redbook and her tenacious drive to open new doors.

REDBOOK. IT'S DIFFERENT BECAUSE SHE'S DIFFERENT.

This profile exemplifies a typical *Redbook* Juggler. Photographed at Stratton Mountain Resort, Stratton, Vt.

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NECESSARY OBJECTS LTD.
macy's

Healthcare makes money by keeping enrollees well. Ultimately, the agency rejected that approach as too mercenary. "People have trouble seeing health care as a business," says senior copywriter Larry Spector. "We opted for a more emotional approach, selling a lengthened and improved quality of life," adds senior art director Peter Cohen.

To personify its proposition that people can help themselves live longer and better lives, the agency turned to older people, vowing to present them "not in the syrupy, over-Thanksgiving-dinner way they're often shown but as vital, robust humans," says Cohen. "Old people aren't seen much in advertising, and when they are, it's often as caricatures—such as Clara Peller in 'Where's the Beef?' We're showing old age as something to aspire to. With the surge of babyboomers aging, this becomes an even more relevant end benefit."

The agency contacted dozens of clubs, seeking chronologically old but attitudinally young activists as testifiers. (There are some 25,000 centenarians in the country, and by 1990, that number should swell to 100,000.) Several of the 40-odd prospects looked promising, but some were simply too busy to squeeze a TV commercial into their schedules.

Marketing HMOs is an "overwhelmingly difficult task," says Levine, Huntley senior vice-president Don Peppers. "It's not just that the idea is so complicated but that earlier plans antagonized many prospects and frightened them away." Most of those early plans corralled enrollees into cliniclike settings and required them to use a small cadre of selected doctors there. Now most HMOs allow members to go to the offices of a wide range of physicians who are affiliated with the plan.

HMOs have operated in America since before World War II, but they were never widespread. In 1973, in response to climbing health-care costs, the federal government passed the HMO Act, which provided start-up capital for new plans. Although HMOs proliferated, by the late seventies many had failed. But with medical inflation soaring in the eighties, new HMOs sprang up. In 1982, 265 HMOs signed up 10.8 million people nationwide. By the end of 1985, some 393 plans covered 18.9 million.

Today, roughly 30 million Americans are enrolled in 660 operating HMOs. Dr. Paul Ellwood, a Minneapolis health-care consultant who founded the research organization InterStudy, speculates that by the late 1990s, half the country will be in HMOs. He notes that enrollment has grown over 20 percent annually in the past few years, but cautions that the creation of new plans may finally be slowing. Indeed, the number of plans may be shrinking as some merge or fail. California has the greatest number of HMO participants, followed by New York, Illinois, Michigan, Ohio, Massachusetts, Wisconsin, Florida, and Texas. Typically, HMO members are moderate-income city dwellers who don't have an established relationship with a primary physician. Those with predictable upcoming expenses, such as a pregnancy, find HMOs especially attractive, as do families with young children.

Many prepaid HMOs charge a nominal $2 to $5 for an office visit, do away with deductibles and paperwork, and cover preventive treatments, annual exams, and other "wellness" care, including programs that help participants lose weight or stop smoking. Many HMOs offer subtle new options, including the right to use unaffiliated doctors and hospitals when a member pays part of the fee.

In the long run, HMOs have shaved health costs. Often, they push outpatient surgery to avoid expensive (and debilitating) hospitalization. (According to a Rand Corporation study, HMO members have paid 28 percent less for their health care—largely as a result of the 40 percent decrease in hospital admissions.) At the same time, they've covered members more broadly than indemnity-insurance plans, picking up routine office visits and preventive baby care, for instance. And they've passed along the reductions in health-care costs to their members.

After last week's news about double-digit inflation in health-insurance premiums (anywhere from 10 to 70 percent), the rush to HMOs may be on. But by limiting members' choice of health-care providers, HMOs are also hitting at least one sour note: Many people content with the family doctor don't want to make changes.

And not all doctors are eager for new patients, either. While more than half the nation's 450,000 practicing physicians have affiliated themselves with HMOs—particularly younger ones, who have begun to feel the effects of the doctor glut—many spurn them. Physicians Who Care, a national group led by San Antonio cardiologist Brant S. Mittler, actively fights HMOs, claiming that they lower the quality of medical care: By seeking to hold costs down, the group says, HMOs are denying patients thorough coverage.

But as more Americans trade their expensive indemnity-insurance plans for HMOs, such protests may be falling on deaf ears. In the meantime, we're all in for a loud marketing barrage, because whether HMOs are hawked on television, in newspapers, or in magazines, it's clear that advertisers enjoy making house calls. ■

The Bottom Line/John Crudele

BOARD GAMES

DIRECTORSMANSHIP

JUST BEFORE HE WAS ABOUT TO BE REplaced, the head of a well-known but financially troubled company began telephoning acquaintances on Wall Street. Would they recommend him for vacant seats on boards of directors?he asked

As of last week, this out-of-work executive was still looking for a spot. And apparently he is not alone.

Experts say board seats are starting to become popular again, after a period in which the fear of lawsuits discouraged many potential directors. "The pendulum is swinging back toward wanting to sit on boards," says a man who got one of the calls from the executive. "The exposure is good; the prestige is excellent."

And the lawsuit problem seems to be abating, thanks to insurance, new state laws, and a decline in hostile corporate takeovers, which had sparked much of the litigation.

"We have seen much more interest in taking on additional board seats," says John M. Nash, president of the National Association of Corporate Directors, a nonprofit organization that represents about 2,000 directors. The interest is especially strong for getting on the boards of big public companies, whose directors are well paid and often get perks and stock options. Those prestige seats can also be parlayed into business deals, other board seats, or consulting work.

On average, directors earn about $22,000 a year, according to a recent survey by Heidrick and Struggles, an executive-search firm. But some directors earn up to $32,600 a year and then get hefty fees and retainers for serving on special committees. To earn the money, the average director spends only fourteen days a year on board business, the study showed.

The load is light enough to permit high-profile executives to sit on several boards. For example, former president Gerald Ford is on the boards of five companies; William T. Coleman Jr., the former secretary of transportation, is on seven; Walter Wriston, the retired chairman of Citicorp, is on eleven; Juanita Kreps, former secretary of commerce, is on ten; and former National Urban League president Vernon Jordan is on five.

In looking for board members, the management of a company obviously wants people who will be loyal to the management. Large companies tend to like big-name businessmen or former politicians, in part because of their contacts and prestige. In recent years, women and members of minority groups have been in very strong demand. Smaller companies try to fill gaps, putting a lawyer in one position, an accountant in another, and, say, a marketing expert in a third.

Herbert Stein, vice-chairman of a small Cambridge-based company called Organogenesis, which is developing an artificial skin, says he has two board seats to fill before the company's annual meeting in May. Already, the calls have started to come in from people interested in a seat, even though the company pays only $500 for each of its four board meetings. (It will soon raise the fee per meeting and also provide a quarterly stipend.)

Stein says he is holding out for someone with manufacturing and marketing expertise. "We're not interested in professional directors."

The directorship hunt is a fall-and-winter activity, since companies need to fill vacancies before their annual shareholders' meetings in the spring. After finding a vacant board seat and contacting a company—usually after pulling strings—a potential director must go through a series of interviews with company executives, existing board members, and a search committee.

Why would someone—especially someone for whom the salary is insignificant—go through all this? "You become part of the good-ol'-boy network," says someone familiar with the procedure.

Stanley Klion, who retired from the accounting firm of Peat, Marwick, Mitchell eighteen months ago, says he sits on five boards, and he wanted to keep active in the business community after he left Peat, Marwick. "Nobody goes on a board for the money," says Klion. "It's hard work."

Klion says he's concerned about lawsuits, but he protects himself by carefully picking the boards on which he serves. But others, including Nash of the National Association of Corporate Directors, say the fear of suits seems to be having a less chilling effect these days.

For one thing, 32 states—including New York—now permit the company itself to pay damages incurred by directors (usually provided the shareholders first approve the action). As a result, insurance firms are less reluctant to write policies on directors.

"Now even small companies can attract directors, because there is a form of protection available," says Nash. "Frivolous lawsuits will be minimized."

Still, the insurance premiums are steep—up 219 percent last year. That means that some small companies, un-

ALL-STAR RÉSUMÉS

Some Popular Board Members and Their Companies

VERNON JORDAN	WALTER WRISTON	JUANITA KREPS	WILLIAM T. COLEMAN JR.	GERALD FORD
National Urban League President 1971–81	Citicorp Chairman 1970–84	Secretary of Commerce 1977–79	Secretary of Transportation 1975–77	President 1974–77
AMERICAN EXPRESS BANKERS TRUST JC PENNEY RJR NABISCO XEROX	GENERAL ELECTRIC JC PENNEY CHUBB AND SONS BECHTEL INVESTMENTS SEQUOIA VENTURES REUTERS HOLDINGS PFIZER BRINTEC PAN AM TANDEM COMPUTERS UNITED MERIDIAN	EASTMAN KODAK RJR NABISCO CITICORP ARMCO ALLEGIS JC PENNEY AT&T DEERE AND COMPANY ZURN INDUSTRIES CHRYSLER	AMAX CHASE MANHATTAN BANK SIGNA CORPORATION IBM PAN AM PEPSICO PHILADELPHIA ELECTRIC	COMMERCIAL CREDIT NOVA PHARMACEUTICAL THE PULLMAN COMPANY TESORO PETROLEUM TIGER INTERNATIONAL, INC.

Photographs: left to right, George Lange/Outline; James Colburn/Photoreporters; Bruce Hoertel/Globe Photos; Jim Pickerell/Globe Photos; Larry Downing/Woodfin Camp.

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able or unwilling to pay the costs, continue to have trouble filling their boards.

SELL ORDERS FROM JAPAN

WALL STREET WAS TROUBLED SEVERAL months ago when the Japanese stopped investing in U.S. stocks because of concern about the falling dollar.

Now, according to one well-placed source who handles trades for Japanese investors, the situation is getting more worrisome. Over the past week, he says, the Japanese have quietly started to sell the stocks they already own.

"They are getting a little more aggressive in their selling," says the trader, who asked not to be identified. Among the stocks sold last week by some of his Japanese clients were Woolworth, IBM, General Motors, and other blue-chip issues.

It is difficult to say whether the Japanese exodus will be permanent or whether the investors were simply unloading stocks because they were afraid of last Friday's trade-deficit report.

But the experts agree on one thing. If the Japanese suddenly become big sellers of American stocks (rather than just nonbuyers), it could be a big blow to the stock market's chances.

VIDEO-GAME COMEBACK

Q. WHAT WAS THE HOTTEST TOY DURING the Christmas season?

A. A video game.

Yes, the early-eighties plaything that seemed to have gone the way of the Hula Hoop made a strong comeback.

Toy & Hobby World magazine, which tracks such things, says the Nintendo Entertainment System, an elaborate video-game package that hooks up to a television, was the most sought-after toy, easily surpassing such perennial favorites as Hasbro's G.I. Joe (No. 3 on the magazine's list of hits) and Mattel's Barbie (No. 4). Second in popularity was a new board game called Pictionary (page 28).

Nintendo, a 99-year-old Japanese company whose stock is publicly traded on the Tokyo Stock Exchange, introduced its video-game system in 1986. Since then, the system has been growing in popularity, a sign that the market for video games—once a $3-billion-a-year business—might not be dead after all. Last year, $750 million in Nintendo-system products were sold, making up the bulk of the $1.1-billion video-game market.

"In 1987, the video-game market was the fastest-growing segment of the toy industry," says Gary Jacobson, an analyst for Kidder Peabody.

NEW ELECTRICAL HEAT?

ELECTRIC UTILITIES HAVE NEVER BEEN A glamour business, but one Wall Street analyst thinks the industry could be a hotbed of mergers and acquisitions in the next few years. Edward Tirello, senior vice-president at Shearson Lehman Brothers, says electric-power companies are the healthiest they've been in years, now that the costs of constructing new facilities have slowed. As a result, the bigger utilities may be ready to start gobbling the smaller. "In the next five years, the industry will go from 150 companies to 50," predicts Tirello.

Growing competition could also force mergers, Tirello says. Many larger electric customers may soon be able to shop around for the cheapest source of power. If this becomes widespread, Tirello thinks, small and midsize utilities could be forced to seek bigger partners.

Which utilities will be the first to lose their independence? Tirello thinks Washington Water Power, Madison Gas and Electric (Wisconsin), and St. Joseph Power & Light (Missouri) are three candidates.

EARNINGS GLOOM

COMPUTER STOCKS GOT BLASTED LAST week when industry analysts suddenly became more pessimistic about 1988 earnings prospects. But that isn't the only industry that Wall Street is targeting.

A survey by the Institutional Brokers Estimate System found that analysts are also being harsh—in some cases, more so—on apparel retailers and makers, the savings-and-loan business, and the securities industry.

Nearly 17 percent of the earnings estimates for apparel chains have been cut recently, for instance, while only 7 percent of computer manufacturers' earnings have been sliced, says IBES.

Which industries does Wall Street like? Nonferrous-metals companies, especially those that produce aluminum, copper, and nickel, are the darlings of the moment.

THE RUNOFF

AMERICAN BRANDS EXPECTS TO GET INTO a proxy fight with Donald Kelly's E-II Holdings, a Wall Street source says. American Brands has already hired a proxy-solicitation firm and has ordered its investment adviser, Morgan Stanley, to explore all protective measures.... Carl Icahn, who already owned 12.4 percent of Texaco's stock, bought more shares last week, including some on Thursday, the day after the oil company said it might owe $6.5 billion in back taxes, according to a Wall Street source.... Those rumors about a takeover or restructuring at Salomon Brothers last week were apparently brought on by someone buying the stock heavily through Bear Stearns & Company, which often buys for corporate raiders. ■

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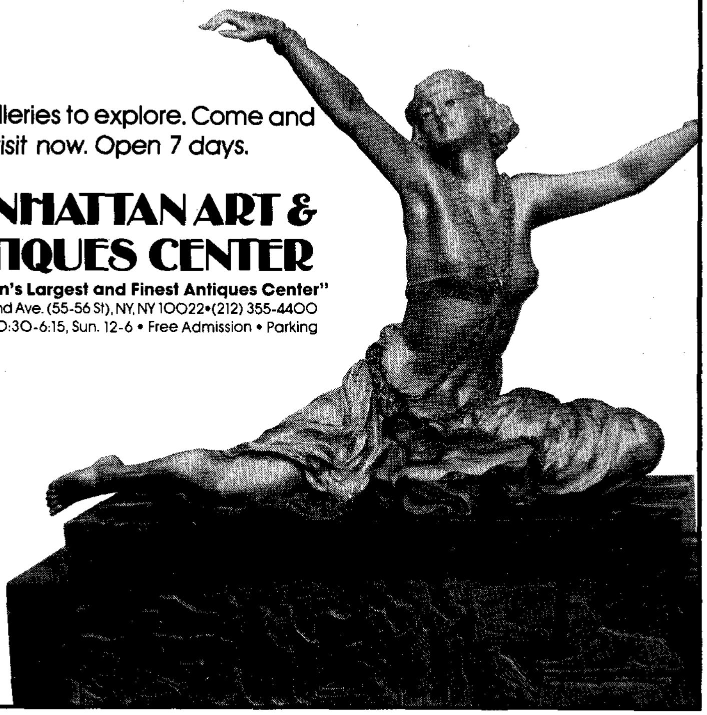

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LIFE-STYLES OF THE MAX AND ARTIE

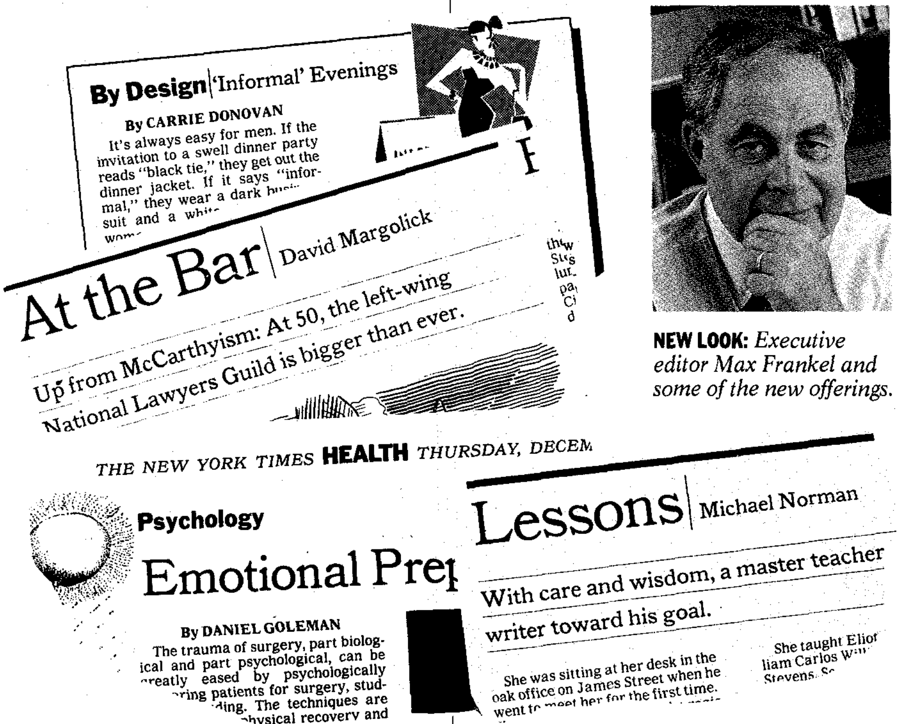
THE *TIMES'S* NEW CLUSTERS

CHANGES COME SLOWLY AT THE NEW York *Times*. The name of A. M. Rosenthal, executive editor from 1977 to 1986, only came off the masthead on January 1, his "official" management retirement date (he'll become an "editor-at-large" at G. P. Putnam's Sons while still soldiering on as a *Times* columnist). The next day, a life-style story about how busy people use their time made page one—an "un-*Times*-like" piece similar to the page-one features that the *Wall Street Journal* has been doing for years (in fact, it was written by a reporter hired away from the *Journal*). And a few days after that, a chart depicting the oil spill near Pittsburgh—the kind of graphic *USA Today* has made a staple—appeared at the top of the *Times*'s front page.

Yet as deliberate as the *Times* is in its ways, bearing as it does the self-imposed burden of being the Paper of Record, it has now undertaken a major restructuring of its news coverage, making changes that profoundly affect the contents of its pages as well as its competitive standing. For decades, the *Times* has organized itself in traditional newspaper style: by geography—metro desk, national desk, foreign desk. Beginning late last year, however, Rosenthal's successor as executive editor of the *Times*, Max Frankel, created a series of "clusters," or specialized departments. These departments prepare special theme pages for the paper, as well as the new features that go with them—such as Tuesday's "Patterns" column (on the fashion page) or Wednesday's "Lessons" (on the education page).

Frankel has already staffed what he calls the life-styles "team," the fashion team, the education team, the law-and-lawyers team, and the health-news team. Another new cluster, not yet announced, will be a communications team, to produce a media page with stories about advertising, TV, and the press. In effect, Frankel has reorganized a part of the *Times*'s coverage by discipline, in the tradition of the news magazines.

And that's only the half of it. True, the long-standing *Times* editorial structure for news—the various geographic desks—remains in place. So do the structures of the *Times*'s newer sections, such as "Science Times" (on Tuesdays), "Living" (Wednesdays), and "Home" (Thursdays). But the specialist teams are expected to supply stories regularly to these existing desks and sections. Thus, as Frankel explains, a reporter on one of the teams "may work on his or her 'showcase' feature or column in the mornings and then be free to do the national desk's bidding in the afternoons." For example, Trish Hall, the former *Journal* reporter whose harried-people feature made page one, has her own busy schedule: About one quarter of her time is supposed to belong to the new life-styles team and three quarters to "The Living Section." What's more, either of Hall's editors can shop her pieces around to the rest of the paper or vie for coveted page-one display. And to complicate the arrangement further, when Hall and members of her team wear their life-styles jersey, they have no home base—there are no pages under the control of the life-styles team where its work is guaranteed to appear.



By Design | 'Informal' Evenings

By CARRIE DONOVAN

It's always easy for men. If the invitation to a swell dinner party reads "black tie," they get out the dinner jacket. If it says "informal," they wear a dark bu suit and a whi wom

At the Bar | David Margolick

Up from McCarthyism: At 50, the left-wing National Lawyers Guild is bigger than ever.

THE NEW YORK TIMES **HEALTH** THURSDAY, DECEM

Psychology

Emotional Pre

By DANIEL GOLEMAN

The trauma of surgery, part biological and part psychological, can be greatly eased by psychologically ring patients for surgery, stud ding. The techniques are hysical recovery and

Lessons | Michael Norman

With care and wisdom, a master teacher writer toward his goal.

She was sitting at her desk in the oak office on James Street when he went to meet her for the first time.

She taught Eliot liam Carlos W Stevens.

NEW LOOK: *Executive editor Max Frankel and some of the new offerings.*

Frankel offered an explanation of the new structure in a two-page, single-spaced memo accompanied by an elaborate flowchart that, Frankel himself wrote, "will complete the confusion." A few *Times* people started calling Frankel "the Delphic oracle." "He creates chaos and we're supposed to make it work," says one editor. Some worries center on the (predictable) problems of control among the clusters and desks and sections: Who's working for whom? How will placement of stories really be decided?

When a major AIDS story breaks, for instance, health-news reporters can't very well continue to tap away at their columns or features. Editors, too, must live with their own kind of uncertainty: A section editor, in theory, might come in one morning and find a story on the computer screen that had been commissioned by a cluster editor and ordered into the paper by managing editor Arthur Gelb or yet another top editor—untouched at any stage by the section's own desk. The news magazines manage to survive the duels over space and bodies by tight control at the top. But then, they have a smaller staff and a more leisurely weekly schedule; the leviathan *Times* must wrestle with these issues daily.

The more serious fears go beyond matters of egos or bureaucratic infighting. "Max loves charts with pods and groups. He has that turn of mind, always thinking," says a correspondent so far unaffected by the changes. "But what's his vision for the paper? Does he know where the changes will lead?"

Frankel, for his part, has no doubts. "Yes, it's absolute chaos," he says cheerfully. "And yes, I knew that everyone would be worried about who's gaining and who's losing, and that unless we got into a room and learned to operate together, it wouldn't work. The national editor, say, has to realize he's not losing bodies but gaining expertise."

Photograph by Fred R. Conrad.

Frankel holds that the creation of "subject specific" clusters is not all that new at the *Times,* and that some form of organization by discipline has always existed within the geographic framework. Traditionally, one *Times* reporter from the Chicago bureau and the reporter in the Detroit bureau have worked for the business pages, for example. The "ultimate model" for the new teams, however, is the *Times's* science-news department. As Frankel explains, it produces both a "showcase" weekly report—"Science Times"—and daily coverage for the *Times's* metro, national, and international pages. "It's just wonderful," Frankel says. "We free up editors and reporters who are focused on a subject and make their work available throughout the paper." The science-news department, Frankel adds, "won two of our last four Pulitzers."

Times editors traditionally keep their eyes on the prize, more or less to validate what the paper is doing. The paper's promotion materials regularly boast of its 58 Pulitzers, as if readers were the ones counting. But there are other numbers that motivate the *Times:* In this period of uncertain economic conditions, the paper is looking to its circulation and advertising figures.

The *Times* had an outstanding year in 1987. The paper achieved new highs for daily circulation in November, passing the 1.1 million mark for the first time, and it was a record month for advertising, despite the October 19 crash. In 1986, the Times Company reported earnings per share of $1.63. For 1987, preliminary estimates put earnings at almost $2. Lance Primis, the *Times's* general manager, told a meeting of securities analysts last month, "We are flat-out confident that 1988 will be another growth year."

Equally important, the paper has just reached amicable contract settlements with its pressmen's and photoengravers' unions. In exchange for a ten-year agreement that gives the pressmen job guarantees, the company won a reduction in the manning requirements for the new color presses it will put outside Manhattan—and with this, assurances of a plant start-up free of work stoppages. The *Times* has announced plans for one new plant, with color presses, to be built in Edison, New Jersey, at a cost of $400 million. In fact, there will be two new plants. According to *Times* people, the projected cost for both plants has already reached $1 billion. The *Times* is determined to pay for them out of its cash flow.

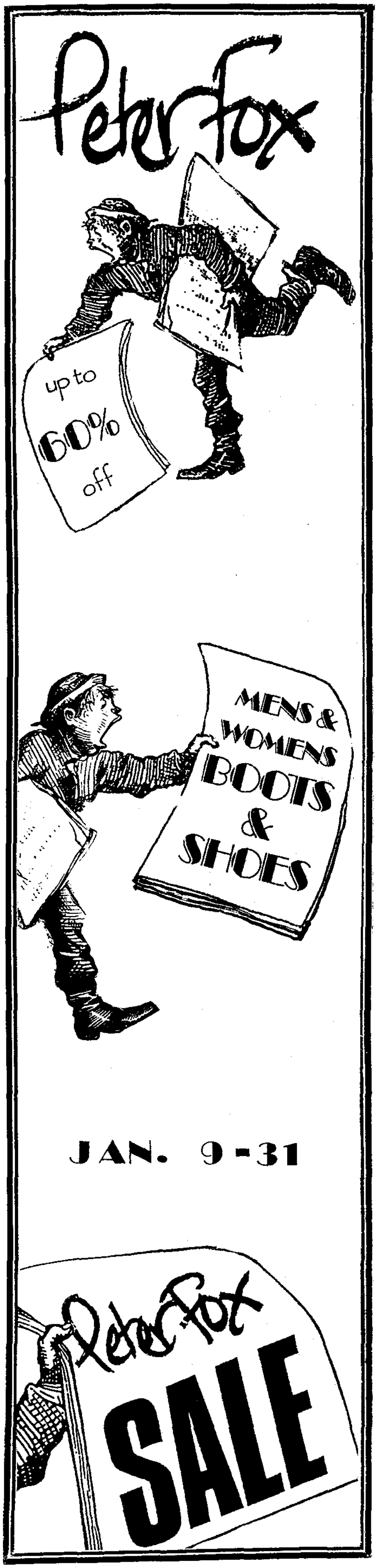
All of this puts pressure on the paper's management—to hold down expenses, push up revenues, and increase circulation. *Times* editors aren't above such grubby business: You don't get to be in charge of the news about détente if you can't meet budgets. The *Times,* in these times, has to be "market driven," as one executive puts it. In editorial practice, that means the paper, like all papers, must constantly work to anchor readers with habit-forming materials. In particular, the paper is concerned about converting its occasional readers (once or twice a week) to more regular habits. One way to do such audience building is to create daily expectations for standing features.

Frankel's predecessor, Abe Rosenthal, helped start the first sectional revolution. Rosenthal broadened the basic definition of newspaper news, through "Home," "Living," and such, and—not so incidentally—gave the *Times* new vehicles for attracting both readers and advertisers. Frankel's teams and theme pages spread that principle of "off the news" news throughout the paper.

The clusters—ticking bureaucratic bombs, perhaps—may nevertheless be a shrewd take on where many newspaper readers are in the late eighties and on how the *Times* should pursue that audience. Frankel acknowledges that there is now more "life-style" in the *Times* and perhaps less "armies and diplomacy.... No big wars are going on." But, he argues, "life-style doesn't mean soft. A story about generals could be soft, if it doesn't go anywhere." On the other hand, a story about "short skirts or lipstick"—women embracing or rejecting one or the other—"might tell us more about society and where it's going."

Reporters and editors producing for the new teams claim to see at least three developing patterns in Frankel's *Times.* The first involves stories aimed at a national audience as much as at New York readers. This is taken as a sign of renewed attention to the *Times's* nonmetropolitan-area readership— one third of its circulation—whatever might happen to the local New York City economy. The second is the emergence on page one of "soft" features from their old ghetto in the back of the paper. The third pattern is the thread of business that runs through many of the new offerings. As one of the cluster columnists says, "We're not doing soft-for-soft's-sake at all. It's more the desire to give each story an economic edge, by working in a financial angle." Thus, sportswriter Joe Durso's story that the Yankees had signed Jack Clark appeared on page one, a placement Frankel decreed because "it affected the three teams and had the free-agency element."

The *Times,* obviously, is still the Paper of Record. But its daily accounting of the news has shifted—visibly. Some of the staff is enthusiastic about the change. "It's no longer 'Israel, Congress, U.N., and the mayor,' " says a reporter approvingly. Of course, these issues of proper gravamen were what made the *Times* the *Times* in the first place. ■



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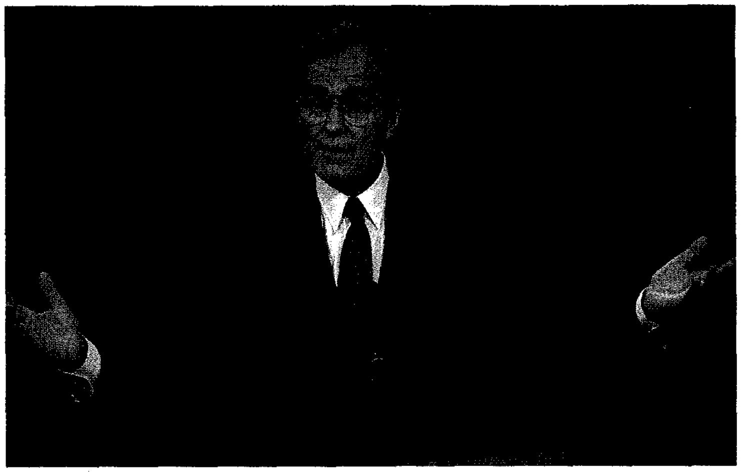
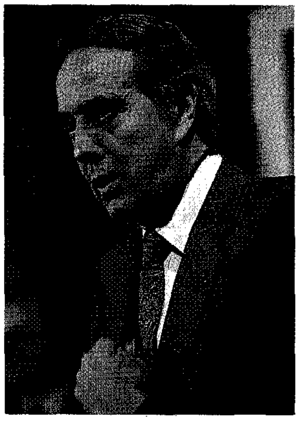
BEATING AROUND THE BUSH





CLASS WARFARE: *Bush and Dole.*

BARBS FROM THE 'OLD' DOLE

"THIS," GEORGE BUSH CONFIDENTLY proclaimed in Iowa last week, "is the new me."

But wait a minute. Several days later, in New Hampshire, there were fast-breaking developments on the "new me" front: "I want to revert back to the old George Bush," the vice-president said, "which is less interesting and doesn't make as much news, but I feel more comfortable about it."

Actually, both the old and new Bushes were commenting on a *third* Bush, the one who had decided—for a few days, at least—to duke it out with Senator Bob Dole. They (the various Bushes, and also Dole) were trying to call a truce in what was becoming an entertaining little war between the Republican front-runners.

Dole had been implying that Bush was just a spoiled rich kid. "Tell him to get off my back," Bush responded, in a popular school-yard lament oft utilized by book-bag types when confronted by bullies. The vice-president then promised to fire the rhetorical equivalent of Chinese Silkworm missiles across the senator's bow. Then he recanted and proclaimed the "new me." He wanted to be positive in this campaign. He wanted to talk about issues, kind of: Full disclosure was an issue, which was why he was calling on his fellow candidates—including the fellow from Kansas—to disclose their tax returns. His aides distributed a hopelessly complicated news story that seemed to indicate that Mrs. Dole's blind trust had been peeking. Then Bush recanted again, saying that all the Silkworm-missile talk had been "a mistake."

But with less than 30 days until Iowa, a lasting peace isn't very likely, no matter how often Bush and Dole say they are ready to lay down their Silkworms. (Why, by the way, are these guys using Chinese arms? What about TOW missiles? Well, maybe not TOWS: Bush favored selling those to Iran.)

Of course, the bickering raised the usual sorehead complaints about lack of substance. True enough, but since Bush and Dole agree on just about everything, they have to resort to school-yard stuff in order to distinguish themselves. And that isn't so bad: I'd rather listen to Republicans indulging in class warfare, like old-fashioned Democrats, than be bored by bloodless Democrats going on like Republicans about balanced budgets. And besides, if you listen closely, you can learn a few things about the candidates.

For example, George Bush simply can't resist issuing progress reports on the state of his psyche—he seems forever in the process of welcoming new "me's" or bidding old ones adieu. There is a distinct unease to the man—not personally (by all reports, he is a solid citizen and good fellow) but politically. He has never been able to create a sustained impression in the public mind: Who is he, other than a loyal employee? What does he stand for? The awkwardness is most frequently (and unfairly) apparent in photographs. With stunning regularity, Bush is made to appear a preppy dufus. Last week, he was caught gazing at a cornstalk with his mouth open in what seemed to be awe; hardly a week goes by without a shot of him grinning or pointing stupidly at something. Your heart goes out to him.

Having said that, it should be noted that this year's Bush is a smoother, more stable vehicle than the one that first ran for president, in 1980. I remember Bush chirping wildly at a Republican convention in Florida that year, "I feel up! I jogged three miles this morning, and I feel up! I feel up for the eighties!"

Despite the various "me's" of the past few weeks, the chattery fellow of 1980 seems safely tucked away in an attic trunk somewhere: George Bush has learned to speak more slowly, without waving his arms and with his feet planted solidly on the ground. He has edited his grin. He tries to seem grave (*gravitas* being the "quality" of choice for conservative pundits this year).

His stump speeches are solid, unexciting—*vice-presidential*—affairs. He talks passionately about education—a good topic, since there isn't all that much a president can do about it. He talks about not raising taxes and about supporting the INF treaty. He talks about his trips abroad to interesting places like Poland and China, in a nice, "Barbara and I" sort of way that insurance salesmen and bank officers—who've also, inevitably, just returned from two weeks in Egypt or China—can identify with. "I know why I want to be president," he says and then, most effectively, talks about the secure, peaceful world he wants for his ten grandchildren. Bush doesn't set the room on fire, but if you want a good, solid, reassuring candidate, he's your man.

"I like the way things have been going the past eight years," said Robert Hughes, an employee of Apollo Computer Company, watching the vice-president make the rounds of his factory last week. "I like Bush. He's got experience."

The other positive development for this year's George Bush is that he has become, thanks to the coaching of Roger Ailes, quite good at debating. He has "won" each of the first three Republican debates by not losing, a feat more difficult than it sounds. Others, most notably Jack Kemp and Pete du Pont, have been crisper and keener onstage, but they don't seem to be making a dent with Republicans, who tend to vote for tried-and-true sorts. As front-runner, Bush has been forced to play a weak, unadventurous hand—shackled to the administration of his indifferent political stepfather, Ronald Reagan—but he has done it with

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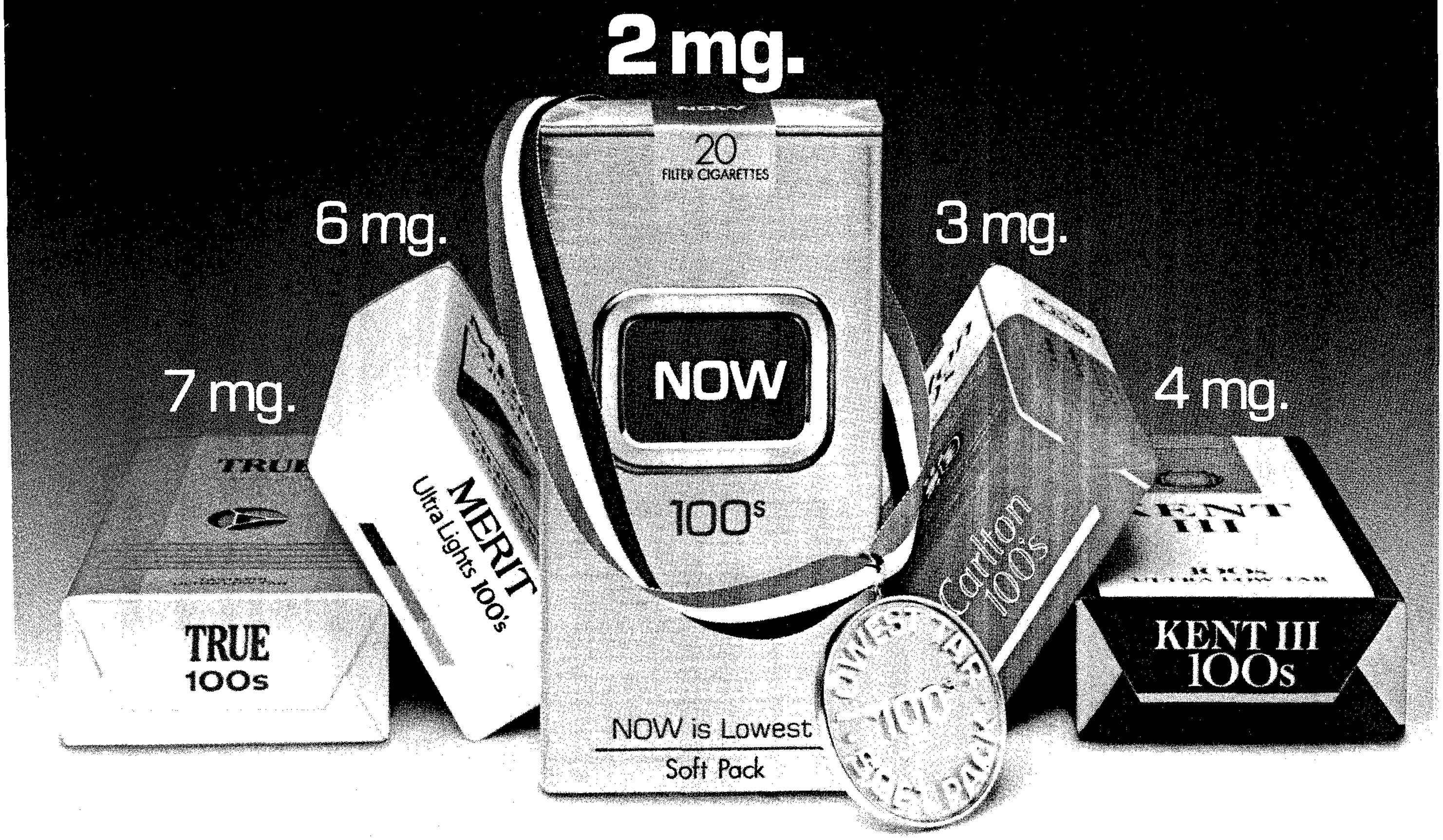
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great skill. He has managed to skitter through the Iran-*contra* minefield without any of his opponents'—save Haig, the human Gatling gun—nailing him.

He hasn't done so well out on the street, where his Iran-*contra* story has been amended several times, with the bottom line remaining the same: He knew more than he said he did but didn't do much about it. There may be other problems ahead. Given his close ties to the anti-Castro Cubans, it seems hard to believe that Bush was unaware, as he claims, of the *contra* resupply operation. As it stands, presence and silence have been the vice-president's only crimes; his plea of nolo contendere seems sufficient for Republican loyalists.

After the recent Des Moines *Register* debate, Dole's spin patrol tried to convince the press that Bush had not yet answered all the Iran-*contra* questions—not a tough sale. But when Bill Brock, Dole's campaign chairman, was asked *which* questions hadn't yet been answered, he couldn't come up with any specifics. In truth, Brock's mission was simply to keep the pot simmering a little, to remind people of General Haig's point: that Bush will be pelted unmercifully with all this by the Democrats if he is the nominee next fall.

Obviously, the issue will be less relevant if Bob Dole wins. When asked, the Kansas senator flatly says that Iran-*contra* was a dumb idea. As befits a professional legislator, Dole is running an entirely pragmatic campaign. His appeal to the GOP faithful is that he can appeal to the Democratic faithless. In truth, he is Scoop Jackson with verve.

Like the new, improved Bush, this is a "new" Dole: sensitive, compassionate, a little more candid about his war wounds and more proud of his humble background—certainly a different fellow from the cold, hard hatchet man who ran for vice-president in 1976, adding up the body counts from "Democrat wars." This year, as he says again and again on the stump, Bob Dole is "One of Us."

"Whatever happened to the old Bob Dole?" the senator was asked last week in New Hampshire by a local reporter.

"Don't know," said the candidate, who—like Bush—often disdains nouns and personal pronouns. "Haven't seen him around. You spot him, let me know."

But a good part of the power that often surges through Dole's neo-populist appeal comes from the candidate's gut-level resentment of the patrician Bush. When Dole recounts his past, there is a barb in every sentence: He went to *public* schools (as opposed to you-know-who). His father wore overalls to work for 42 years. He understands that real folks go through tough times, and sometimes they need help. "I didn't have rich and powerful parents," he says, in that gruff, dusty midwestern bark of his. "I made it the hard way—like most of you."

This is strong medicine. Dole is far more forceful than Bush on the stump. His personality often overwhelms the paucity of vision: The man practically never mentions foreign policy. When asked about issues off his beaten path, like acid rain, he talks about bills in committee. "But what's *your* position on acid rain?" a college student pressed at one New Hampshire town meeting.

"I want to reduce it," Dole said.

"How?" the student asked.

"We'll see when the bill gets to the Senate floor," Dole said.

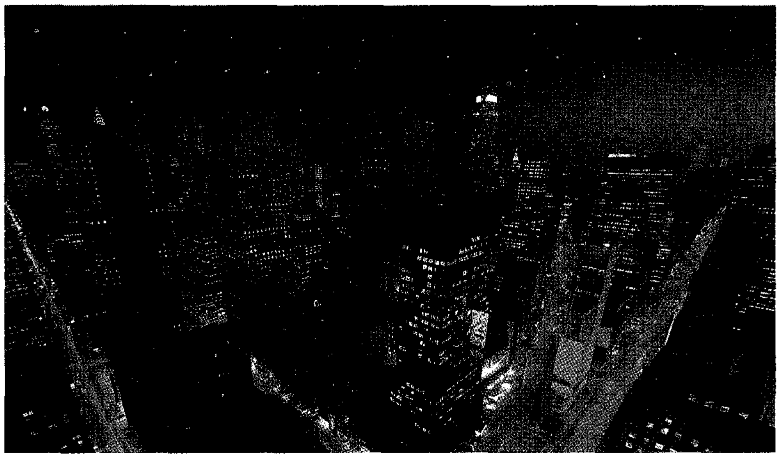
Several hours later, in Portsmouth, he was back on target, wowing a large, and largely uncommitted, audience. "He's impressive," said a shaky Bush supporter named Jack Finan. "I'll have to take another look at Bush. You know, I'm thinking now about 1980: I supported Bush then, too, until he got into that debate with Reagan."

Fear of such slippage is what led Bush strategists to the income-tax-disclosure ploy. Could Dole be "One of Us" if he and his wife raked in $500,000 last year? But it was bad strategy. "I think that sort of success is sort of the American dream," Dole replied, and most people seemed to agree. Then, another barb: "Nobody gave it to me."

"I'd love to have a lot of money," said Pat Trahan, a (Democratic) shoe-factory employee who shook Dole's hand. "What does it matter how much a person's got, as long as he earned it?"

So Dole should be feeling pretty good about now. He's substantially (but not prohibitively) ahead in Iowa; the brute force of his personality—if not his message—seems to be winning converts in New Hampshire, where he's running well behind. But one senses uneasiness: There seems to be constant, low-level friction between Dole's former and current selves. The anger is always there—it seems caught in his throat—and every so often he coughs it up. Dole is a master of the off-handed mutter—the needling of Bush is habitual, reflexive; it just seems to pop out. He declares a truce and makes war in the same sentence. He says he doesn't want to speak ill of any other candidate, and then, when cornered on his income taxes: "We've given about $500,000 to charity over the past three years. I'd like to see the Bushes match that." And there is the constant expectation that the next thing to pop out will be truly awful, vicious "old" Dole.

Thus, the spectacle of recent weeks: the "new" Bush hoping to goad the "old" Dole into a mistake, and vice versa—pitty-pat sparring in the early rounds. Just wait until the field narrows and these two are facing each other all alone on a stage. Just wait. ■



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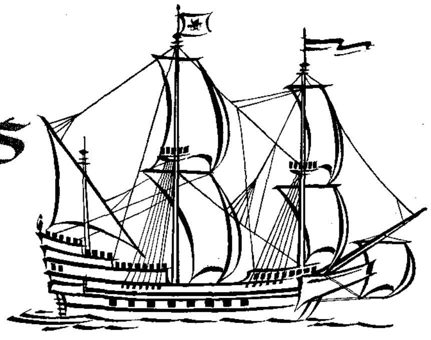

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JPMorgan

NEW YORK

FAST TRACK

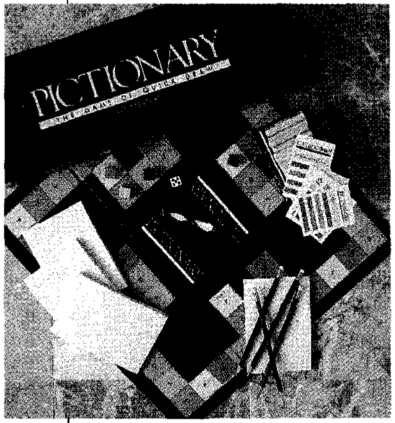
EDITED BY ERIC POOLEY

DIVERSIONS

Impeccable Piction

IN THE WEEKS BEFORE Christmas, pleasure-seekers around town were ducking into stores and buying a game called Pictionary—the season's gift of choice for the Trivial Pursuit crowd.

Pictionary is played much the way Password is, except that players scribble drawings to trigger words in their partners' minds. Introduced in February 1987, "the game is just now hitting its stride," says Kevin McNulty of the Games Gang, which markets Pictionary. Christmas sales figures are not yet in, but demand is so strong that orders have tripled since the holiday. "With no advertising, we depend on word of mouth," says McNulty. "The game was developed in Seattle, moved to California and the Midwest, and now it's hit New York."



Game of the year.

"It's better than sex," says one player. "At least the sex *I've* had lately."

The people at the Games Gang are alumni of Selchow & Righter, the company that markets Trivial Pursuit and Scrabble. In January 1986, a Selchow manager named Tom McGuire heard about a picture game devised by a Seattle waiter. He found the waiter, struck a deal, and quit Selchow to devote himself to Pictionary.

Last year, 3 million sets were shipped. (In *its* first year, 800,000 Trivial Pursuit games were shipped.) Milton Bradley produced a knockoff called Win, Lose or Draw, which has since spawned a TV game show. But that hasn't hurt Pictionary. In April, the Games Gang will release a second edition, with 2,500 new words. "We can't keep up with the demand," says McNulty. "We haven't even scratched the surface."

MELISSA MORGAN

BRIEF LIVES

ERLAND IN THE ORCHARD

ONE NIGHT LAST WINTER, ERLAND Josephson—the formidable Swedish actor who has been Ingmar Bergman's friend and collaborator for 45 years—took a call in his room in Paris, where he was doing a cameo in the film *The Unbearable Lightness of Being.* The caller was director Peter Brook, who was casting his production of Chekhov's *The Cherry Orchard.* Brook said he admired Josephson and wished they could meet. There was a problem—Josephson was leaving Paris early the next day—but the two worked out a plan. The road to the airport runs by the Place de la Bastille, in Brook's neighborhood, so they could meet briefly at Le Café du Cheval Blanc, a Brook hangout. Over cappuccino, Josephson, 64, told Brook he'd reached a crisis. He'd left the stage years before and returned to find that "I no longer surprised myself."

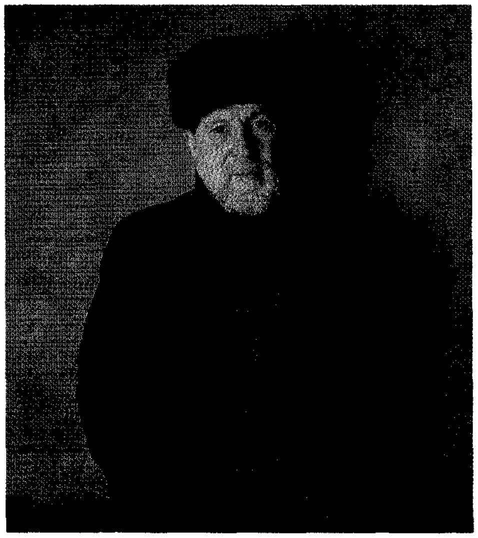
"When someone speaks like that," says Brook, "you at once feel, '*There's* a human being.' " Brook gave the actor a chance to find some new surprises by casting him as Gaev—a middle-aged spoiled child—in *The Cherry Orchard.* Opening January 18 at the Brooklyn Academy of Music, the play will be staged without sets or intermission—a minimalist experiment that is Josephson's first stage work outside Sweden and his first in English.

The task is difficult, but Josephson has stretched himself before, as the Marquis de Sade in Peter Weiss's *Marat/Sade* and in roles in a dozen Bergman productions, including the cocky husband in *Scenes From a Marriage* and the miracle-working doll-maker in *Fanny and Alexander.* Josephson—a giant, white-bearded man who looks as if he stepped out of a Chagall painting—felt that his collaboration with Bergman was becoming too cozy. "Ingmar knows what I can and can't do," he says. "In this way, we can work too fast. If you know a person too well, your expectations are too clear. Working with Peter is like a dream. He looks after my possibilities."

Josephson is using craft to overcome his lack of language. "To show I understand what Peter says, I *demonstrate,* I *do,* because I can't handle a subtle discussion. And I look at Peter's face. It is very expressive."

"We understand each other," says Brook. "There are very good actors and there are exceptional actors; Erland is exceptional. When an actor is that open, the audience meets him in a second."

SUSAN E. GOODMAN



Josephson: In search of new surprises.

Photographs: left, Tony Cenicola; bottom, Frank Schramm. Illustration by Guy Billout.

ART BEAT

GET ME REWRITE

IN THE PAST FOUR YEARS, curators Tricia Collins and Richard Milazzo have put together 21 art shows (their latest, "Media Post Media," is at the Scott Hanson Gallery, 415 West Broadway, through February 9). They've made a name by helping turn slick, conceptual "neo-geo" art into the season's dominant form.

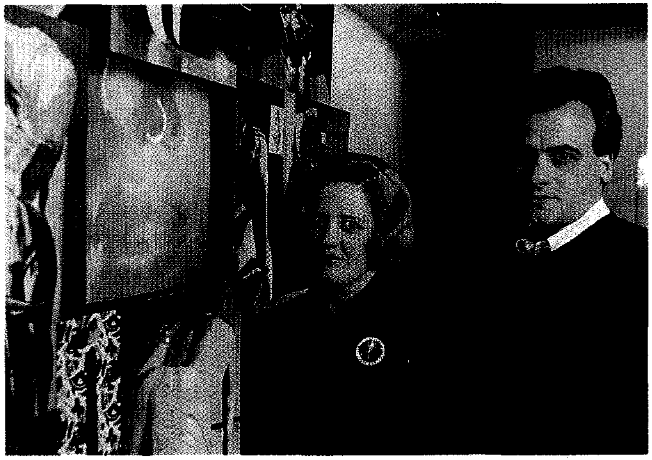
The husband-and-wife team has also become known for writing the impenetrable essays that accompany the shows. People beg them to explain their work, and mail their essays back with comments scrawled in the margins. So when I met these two, there was one thing I wanted to know: Just what *are* "the awesome Spectacle and semiotics of the Jennifer Convertible," anyway?

"You didn't read all *those*, did you?" asked Collins, 38, a motherly blonde from Tallahassee, when I pulled out their catalogues. "This is non-information-based writing. You don't expect just information from a painting; why should you from a piece of writing?"

Still, "the descriptive ontology of the incidental" must mean *something*, right?

Collins turned to Milazzo. "Do you remember what that means?"

"It means that things we think are incidental to our lives have a right to exist," said Milazzo, 38, who grew up in Astoria. "Or, as Blake said, everything is holy. 'Descriptive ontology' was a way of instilling a little fear."



Collins and Milazzo: Art for artspeak.

When they started curating, the pair showed neo-geo art that reacted to the excesses of neo-expressionism: cool, impersonal art concerned with the media or consumer products. Now that kind of art is in vogue, and the curators have moved on to what they call "self-dialectics," presenting more personal and poetic work, such as Nancy Shaver's *Hommage to van Gogh and Morandi,* an assemblage of worn shoes, battered canisters, and dented tins.

"Media Post Media," a show of nineteen women artists, argues that women are involved in more than just the strident, media-based work they've become known for in the eighties. The show ranges from Barbara Kruger's photograph *Your Fact Is Stranger Than Fiction* ("media") to Suzan Etkin's *The Balcony,* a negative image of a railing, painted on vinyl ("post media").

What about that pullout couch? Collins and Milazzo said they "wanted to show that something as harmless as a Jennifer Convertible can have ideology read into it. It's not that *we* believe a Jennifer Convertible has ideology, but some people will attach ideology to anything," said Collins. "That was meant to read as though you were nodding out and waking up."

"We were trying to simulate—oops, I mean imitate—the feeling of falling asleep reading," said Milazzo.

And I thought it was all because I'd read the thing on the bus. AMY VIRSHUP

SOUNDS

Suburban Sister

OUTSIDE JOHN JAY HIGH School, in Brooklyn, a boom box is blasting L. L. Cool J. A husky, resonant voice breaks in: "WBLS. . . . Good morning, this is Mary Thomas. . . ."

"Mary Thomas, baby," says a young man wearing high-top Reeboks, red linen pants, and a brass-knuckle ring. "She's up-to-date."

In a studio on Second Avenue, Thomas is leaning into her mike, deepening her voice, greeting the guy in the brass knuckles and everyone else who has made her 10 A.M.–to–2 P.M. show No. 1 among the city's urban-contemporary stations.

D.J. Mary Thomas conjures a party.

"It's a party here, man," says Thomas, a petite blonde who conjures that atmosphere by yelping, clapping, cracking jokes, and piloting turntables and CD players. It's a method that has endeared her to teens around town, making her a "sister" despite her beginnings as a suburban housewife.

"If anybody had told me years ago that I'd be in New York radio, I would have laughed," says Thomas, 44, who prefers Liszt to Lisa Lisa. In 1973, she was a newly separated New Jersey mother whose work experience in the previous decade had been limited to Tupperware parties. Terrified, she took a secretarial job at WDHA-FM in Dover, New Jersey, earning $7 a week too much to qualify for food stamps. By 1977, she'd become office manager and on-air star. She jumped to WKTU-FM, a light-rock station that two years later became Disco 92. Thomas stayed on, toughening her style to suit her new audience. She was stolen by WBLS, then by KISS-FM, then by 'BLS again.

Thomas gets just six minutes of voice time each hour but finds ways to reach her audience—crying, for example, over a dying romance. Stevie Wonder heard about that and showed up at the studio to sing "You Are the Sunshine of My Life." There are few tears these days: Thomas's income tops six figures, a syndicated TV show is in the works, and she's found a new family. "See you tomorrow at ten," she tells her fans, "and we'll do it all over again." KELLI PRYOR

Photographs: top, Richard Bowditch; bottom, John Stuart.

TRUE TALE

Face Without a Name, Bag Without a Number

AFTER LEAVING THE Public Library's Wordsworth exhibit, I arrived at the coatroom and gave my stub to the attendant. "That gray canvas bag over there," I told her.

She took the stub, walked to an overhead rack, matched the stub with a white plastic bag, and laid it on the table.

"That's not my bag," I said.

"You gave me this stub. It matches with this bag."

"Someone put the wrong ticket on my bag. Mine is that gray canvas bag over there."

"Those bags have orange stubs. Your stub's *pink*."

A line was forming behind me, so I tried to gather some support. "No amount of conversation can turn this white plastic bag into my gray canvas bag," I said.

I got no support. I got stony silence. In the eyes of those waiting, I was a nitpicker, a jerk. The woman agreed.

"What are you waiting for?" she asked me.

"I'm waiting for you to give me my goddamn bag!"

She stiffened and reached for the phone. "*Security to the coatroom.*"

Security was chunky, waddly, poorly dressed. "What's the problem?"

"She won't give me my bag. Someone mixed up the tickets. Look, I'm a writer—look inside the bag. You'll find a bunch of stories I've written."

"Do you have any I.D.?"

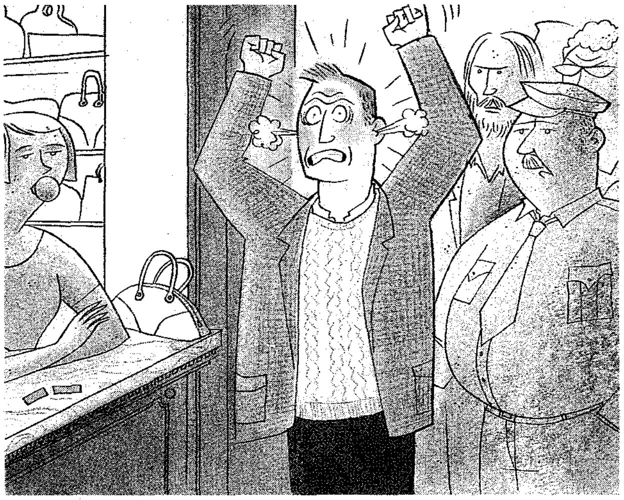
I showed him, and he went behind the counter. He looked at the stub and at the white bag. "This isn't your bag?"

"No. Mine is the gray one. It was a gift from the French government. If you look inside, you'll see a bunch of stories I wrote, and this week's *New Republic,* open to a story about the underclass."

"Is this your checkbook?"

"Yes."

"What bank?"



"Citibank."

"There's another name on it, though. Whose name?"

I told him.

"Who's that?"

"My wife."

"Where's she?"

"At home with my kids."

"How do I know she's not upstairs?"

"I don't take my wife out with me every time I go to the library."

"I can't give you the bag till she says it's okay."

"There are stories of mine in that bag from the *Wall Street Journal, The New Republic,* the New York *Times,* and one with my photo in *Newsweek.* There's a copy of *Commonweal.* How many people are walking around New York with a back issue of *Commonweal?*"

HE SHUFFLED OFF. "YOU gotta call your wife."

I called her. She wasn't in. Typical. Every time I need her to verify my existence so I can get my property back from hatcheck people, she's taken the kids to the playground. The bitch.

"She's not in," I told the guard. "Can't give you the bag," he told me. "I want to talk to whoever's in charge," I said. "I'm in charge," he said.

Thirty minutes later, a cop turned up. "What's the problem?" he asked.

"Somebody put the wrong stub on my bag and now they won't let me have it back. It's a gray canvas bag with a maroon strap."

He went to my bag and opened it. "Tell me what's inside."

"The *Times.* An umbrella. A pair of gloves."

"What else?"

"A dental appliance. A white Afro comb. This week's *New Republic,* opened to a story by Robert Kuttner about the underclass. . . ."

"Anything else?"

"Yes," I said, realizing that I was six for six. "A Tarrytown train schedule. A pen. A black folder with two dozen stories I've written. Look, if you just pull out the *Newsweek* story, it has my picture on it."

"You expect me to fall for that?" his expression seemed to say. Of course, if hatcheck people gave bags to every joker who correctly guessed everything inside them, right down to the photos in the magazines, there wouldn't be a safe checkroom anywhere.

And then—pay dirt.

"Is this your checkbook?"

"Yes."

"What's the name on it?"

I told him mine, and my wife's. And our address—even our Zip Code.

The cop turned to the security guard.

"It's obviously his bag."

CASE CLOSED: *Anyone* could guess what was in the bag—even *Commonweal* and the Afro comb—but not even the most gifted bag heister could pull a Westchester Zip Code out of thin air.

Later, in the safety of my home, I discovered that the *New Republic* piece *had not been written by Robert Kuttner.* If the cop had checked out my brash assertion, he would have had enough ammo to toss me into the calaboose forever. The piece dealt with "bottom-of-the-economy jobs" and noted that "even 'unskilled' jobs require more than brute labor. They require literacy and other basic skills. Even a fast-food job requires that an employee know how to . . . treat customers in a friendly manner. . . ."

JOE QUEENAN

PRICES

HERE'S WHAT IT COSTS TO keep your living room in bloom this winter:

☐ Narcissus bulbs, at Surroundings (2295 Broadway), $1 each. Amaryllis bulbs, $8.50 each. Two-quart bag of potting soil, $2.25.

☐ Bag of black river rocks, at the Pottery Barn (2109 Broadway), $6.

☐ Nine-and-a-half-inch Baccarat crystal bowl, at Tiffany & Company (727 Fifth Avenue), $455.

☐ Turkish copper watering can, at New York Botanical Garden shop (590 Madison Avenue), $32.50.

☐ Azalea topiary, in clay pot with moss and raffia, at Twigs (399 Bleecker Street), $85.

☐ Five cut tulips, at 707 Deli & Grocery (381 Second Avenue), $3.99.

Photograph by Garry Gay/Image Bank. Illustration by Maurice Vellekoop.

RUTH RECOMMENDS

BY RUTH GILBERT

The New York City Ballet, after a month of Nutcrackers, *is now offering its full, glorious repertoire at the State Theater, and is ready for you to immerse yourself in the vast world of ballet. Come! Enjoy!*

LIMON DANCE COMPANY

The 42-year-old group will be at the Joyce Theater, January 26 to February 7. There'll be revivals and premieres to please everyone. Above, the dazzling Nina Watt leaps high in José Limon's famous There Is a Time.

WELCOME BACK, BREL

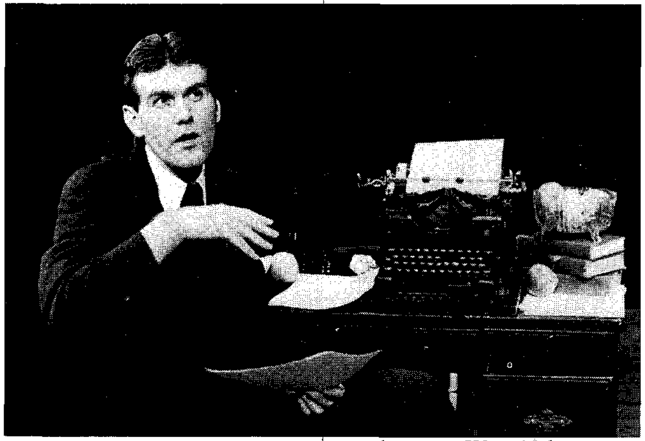
Karen Akers, Elmore James (seated), Kenny Morris, and Shelle Ackerman are in an anniversary production of Jacques Brel Is Alive and Well and Living in Paris, *at Town Hall (the limited run begins on January 22).*

'ANTIGONE'

Elise Stone is featured in the title role of Jean Anouilh's modern retelling of the Sophocles tragedy. It's in repertory with Kafka's The Trial *and Sartre's* No Exit *at the Bouwerie Lane Theater through February 25.*

AMERICAN JEWISH THEATER

Graeme Malcolm stars in Jan Hartman's K, *a mordant drama based on the life of Franz Kafka. Enjoy it in the theater's comfortable new home on West 28th Street. Previewing now, it opens January 21.*



'THE CHERRY ORCHARD'

Rebecca Miller and Natasha Parry are among the cast of Chekhov's drama about the changing world of czarist Russia. Directed by Peter Brook, it's playing at BAM's Majestic Theater now through April 10.

Photographs: top right, Gerry Goodstein; top left, Jack Vartoogian; bottom left, Martha Swope Associates/Carol Rosegg;

GIRL CRAZY

MODEL PASHA JOHN CASABLANCAS'S PLEASURE PRINCIPLE

BY DINAH PRINCE

WHILE HAIR AND MAKEUP ARTISTS PRIMPED AND fussed in the dressing room of a downtown photo studio, Carol Alt talked about her fear that she might be pregnant. Andie MacDowell discussed her fourteen-month-old son's bout with diarrhea. Then Iman rushed in, late, explaining that she had been delayed by a PTA meeting at her daughter's school.

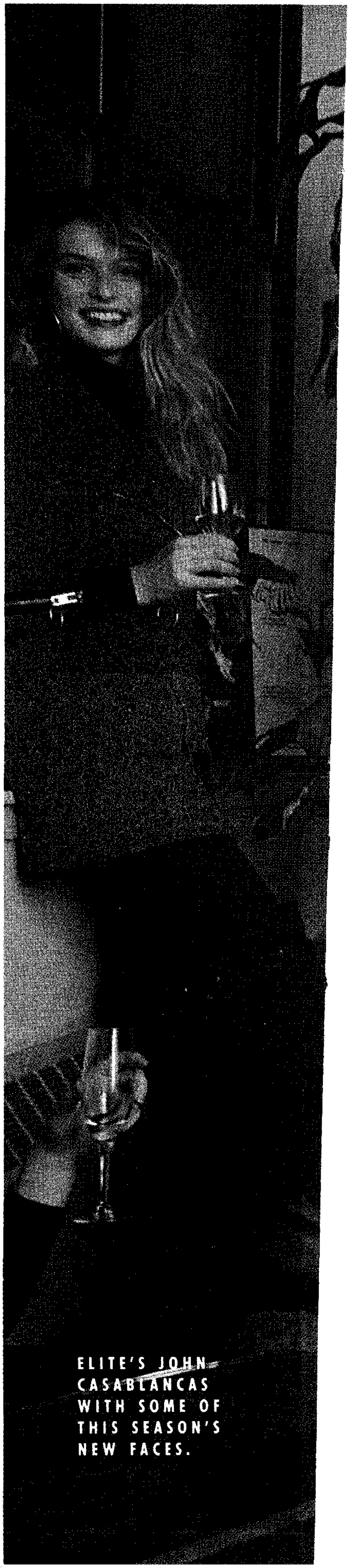
In the midst of this late-eighties domestic chatter among three of the country's best-known models, their agent, John Casablancas, smoked cigarettes, poured champagne, and teasingly ogled the breasts and behinds of his agency's top pros. At one point, Iman, wriggling out of her clothes, told him to look the other way. Casablancas obliged, only to sneak a peek at her reflection in the dressing-room mirror.

"Ah," Casablancas sighed, "she never ceases to surprise me."

As he joined the discussion about family life, Casablancas talked about his seventeen-year-old daughter, Cecile. He said Cecile had been solicited by a photographer last summer on a beach in Ibiza. The photographer asked her to pose on a rock in her bikini, and Casablancas raced over to try to get a $2,000 fee for the shot.

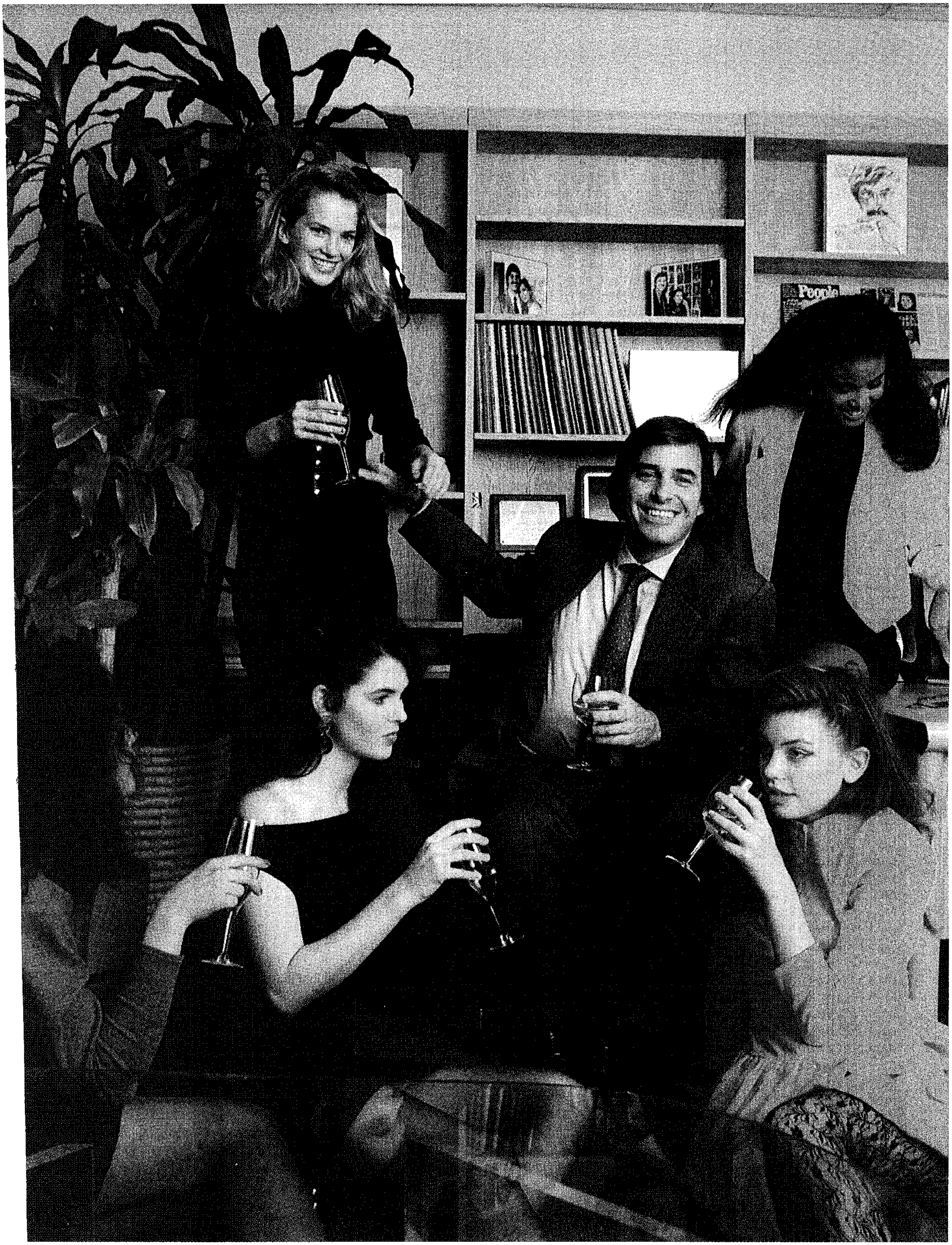
"She's got a great little body," he told his models.

In these domestic and more sexually temperate times, John Casablancas, 45, remains a sensualist by trade and persuasion. He is a man whose life is devoted to the conquest, seduction, and marketing of beautiful young women. This is an obsession



ELITE'S JOHN CASABLANCAS WITH SOME OF THIS SEASON'S NEW FACES.

Sygma



PHOTOGRAPH BY DOUGLAS KIRKLAND

"THE PROBLEM IN DEALING WITH OLDER MODELS," SAYS CASABLANCAS, "IS THEY HAVE A MIND OF THEIR OWN."

that takes him at least to the limits of propriety, and also manages to bring in over $40 million a year for his international company, Elite Model Management. During his eighteen years in the business, Casablancas's built-in divining rod (pardon the metaphor) for finding some of the most talented models in the world has become legendary. On occasion, he has also fallen victim to what could be called the candy-store syndrome, unable, apparently, to resist a range of everything from innocent flirtations to full-fledged flings with his girls.

"My story is a story of a man who absolutely *loves* women," Casablancas says.

This past year, Casablancas celebrated the tenth anniversary of Elite in New York. His agency is considered one of the top two in the industry, rivaled only by the long-established Ford Models, Inc. In addition to Iman, MacDowell, and Alt, Elite handles the careers of such hot properties as Paulina Porizkova, Kim Alexis, Cindy Crawford, Kelly Emberg, Linda Evangelista, Kersti Bowser, and Stephanie Seymour. Casablancas has built a forceful empire of affiliated Elite agencies in Chicago, Los Angeles, London, Paris, Munich, Hamburg, and Tokyo. With his brother, Fernando, he also developed an expanding network of 105 John Casablancas modeling schools throughout the United States and in Canada and Mexico. He has been an innovator and has become perhaps the most visible and certainly the most controversial agent around.

"I love to shock," he says. "It always pleases me when people react violently to what I do."

When Casablancas arrived from Paris in 1977 to launch Elite in New York, he shook up the modeling industry. He first sparked a scandal by signing his competitors' top girls. He next dismissed the relatively modest standard modeling rates and began charging whatever he could get—forcing booking fees throughout the industry to skyrocket. Then he concocted aggressive new grand-scale scouting and packaging techniques that mass-produced stars. He also created the now-established caste system of marketing beginners, seasoned talent, and superstars separately. He turned the city's nightspots into forums for slick model fanfare. He boldly used risqué photos of nude and scantily clad Elite models for agency promotion. This summer, he upset the industry again when he forced clients to give Elite a 5 percent raise on the agency service fee.

"He's a brilliant businessman," says ex-staffer Nely Galan. "He Hollywoodized the business."

With his notorious way of always mixing business with pleasure, Casablancas has become a sort of caricature of the lead in François Truffaut's *The Man Who Loved Women.* He has wrecked two marriages and enjoyed a "naughty boy" image. He has plunged fully dressed into a Roman fountain, danced on tables at Demarchelier, and coolly lost $10,000 in one hand at a Las Vegas gaming table. During the past three years, the middle-aged man had the love affair of his life with a model; it began when she was sixteen and he was still married.

"My rule of life is that I want to have a good time," he says.

He says his critics' scorn comes from jealousy, prudishness, or hypocrisy. "Modeling is a sexy business," he says. "To pretend that doesn't exist and that there isn't *something* in the atmosphere—something sensual and exciting—is simply a lie."

Often, Casablancas says, such competitors as Eileen Ford have tried to dissuade parents from letting their daughters sign with Elite by telling them of his alleged "couch interviews." (A Ford spokesman denies such a policy exists at the agency.) Casablancas says, "If I happen to see the parents before, I warn them about it. If I see them after, I say, 'Well, have you heard about my *perversions?*' It's the weapon of an elderly woman. Obviously, I can't tell parents, 'Don't go to Ford, because Eileen is going to make a pass at your daughter. . . .' "

Casablancas insists that if there were "any of that type of atmosphere, we would be out of business." He maintains that he is perfectly capable of getting excited professionally about models "who did nothing for me privately." Then, in another breath, he says, "I didn't say I was a saint. . . . I am a person. I'm a man. Like any man, I will date people from my professional environment."

One former Elite model says Casablancas often did business with an unmistakable undercurrent of flirtation. "John is a very sexual person," says the model, who found her brief affair with him troubling. "It's very confusing, and it's very dangerous."

A former employee believes Casablancas abuses his power over young models. "Does a man like that really 'love' women?" the former staffer says. "I'd love to see a psychological workup on him. He treats his models like dolls—as if they were women without brains whom he fusses over—and he treats his female employees like drones who just do the work, who have no personal lives and no sexuality."

One male friend suggests that Casablancas's strength is also his weakness. "He's *always* in the company of women in public," he says. "It's almost to the point of being ridiculous. He's insecure about being alone."

Indeed, though Casablancas has nothing against money, he lives modestly in a Gramercy Park apartment, and his main interest seems to be what it always has been: the excitement and allure of young girls. Some may envy his playboy image, but there's also something a little sad about this rich, handsome man in the prime of life, a heartbreaker whose heart may have been broken only once, by a girl in her teens.

In the four-story Elite building at 111 East 22nd Street, Casablancas is never at a loss for new young women. Four mornings a week, aspiring models appear in the agency's pink, white, and gray lobby, anxiously clutching photos. One by one, the girls are interviewed, measured, and weighed by the staff of Casablancas's New Faces division, tucked behind his private office on the third floor.

"This is his favorite division," says booker Jan Stewart. "He's always popping his little head in and out of here."

Casablancas leaves most of the daily business of the older and more advanced models in the Model Management and Elite divisions to the agency's president and mother figure, Monique Pillard. He devotes himself to what he does best and relishes most: finding and launching new girls.

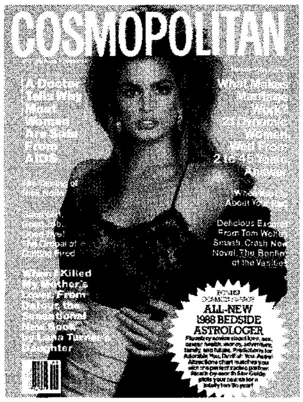
"I really, really, really have a little bit of the Pygmalion syndrome in me," Casablancas says.

He assumes a role with the young models that is a mixture of business partner, mentor, father, and beau. Casablancas says, "They are looking in the eyes of their agent and they see that he really finds them beautiful and he really finds that they can glow in front of the camera, that they can turn on the person who is going to look at their pictures. I think that is something that must be very stimulating to them."

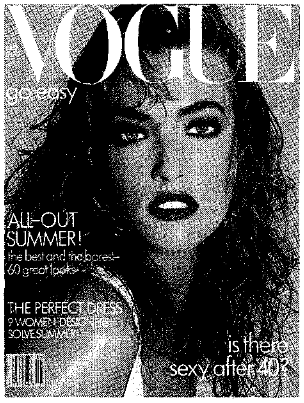
On one afternoon, Casablancas calls Jeanna Cie, a seven-

VOGUE
DA CAPRI ALLE SEYCHELLES: MODA PER VARI TIPI DI VACANZA

Stephanie Seymour



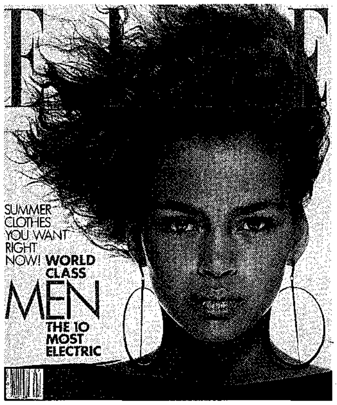
Cindy Crawford



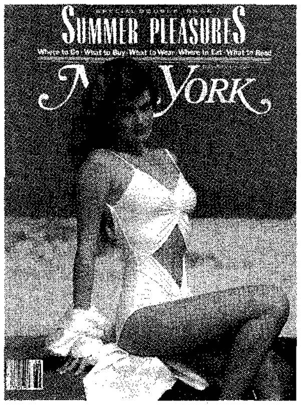
Tatjana Patitz

COSMOPOLITAN
Secrets of Happiness
What Makes a Man Sexy Today?

Frederique



Kersti Bowser



Paulina Porizkova

In the past ten years, John Casablancas has put together a red-hot lineup of cover-girl talent at Elite. His success is rivaled only by model matriarch Eileen Ford's.

A FEW OF THE COVER GIRLS.

teen-year-old model and pop singer, into his office to discuss her weight. He uses a strategy that he later suggests is sure-fire. "I explained to her how turned off I was by her," he says.

After their meeting, Casablancas escorts Cie into the New Faces division. He loops an arm around her neck and threatens to put her on the scale. The model laughs nervously. She moved here from Florida three years ago with her divorced mother. Her home life has been hard, and sometimes she has disappeared for days. But she assures the New Faces staff she can control her weight.

"Come back and *show* us with your little Azzedine or Betsey Johnson," says Casablancas as he leaves, his budding paunch obscured by a loose pink-and-white-striped shirt.

On another day, Casablancas has a serious talk with a voluptuous new model from Poland named Marlena. Helmut Newton wants to photograph her. Wayne Maser might use her in the Guess? ad campaign. She has modeled for Victoria's Secret. Oliver Stone cast her in *Wall Street.* But Marlena is upset because men in the business are making passes at her. She is confused about how to handle this.

"I can tell you to use what you have," he says.

Marlena is one of Casablancas's special projects. At 23, she is just starting to model. She came to New York last summer with no money, no English—only a temporary place to live, a degree in psychology, and some experience working with handicapped people. She found her way to the Ford agency and struggled to get modeling jobs until her visa expired. When Marlena needed Ford to help her pay the legal fees to renew the visa, they refused. Casablancas picked up the tab, put her up in a hotel, and signed her with Elite.

In his office, he now gives her a lesson on how to turn men's personal interest into professional interest. "What a *fantastic* power it is to be able to turn people on," he says. He suggests that she turn down an invitation to dinner but offer to meet the man for a drink instead. "So you show interest, you give the guy a little bit of ego satisfaction," Casablancas says. "At the same time, you don't put yourself in the position where at midnight he jumps on you. . . . You have got to learn how to slip out of the situation with a little pirouette."

Marlena isn't completely convinced. Casablancas later says he knows he is more effective with younger girls. "The big problem with dealing with older models, or when they start late, is that they have a mind of their own," he says, "whereas the young kid has the tendency just to follow directions."

Throughout the year, in between producing his Look of the Year talent-search contest and promoting the John Casablancas modeling schools, the agent works at creating models. He artfully chisels away at one girl's priggishness or coaxes another into coquettishness. "We have to teach these girls these games, which are the games of life," he says.

One morning, he appears in New Faces to greet Christine Harwood, a seventeen-year-old Canadian model. He points to her portfolio. "It's boring," he says. "I'd rather have one good picture than all the others. These are bland." He demands that the portfolio be stripped to four prints and that lingerie slides be added. Staffers pass around Harwood's lingerie slides. The model shrinks and covers her face; tears well in her eyes.

"Do we have to put those in?" Harwood asks New Faces director Trudi Tapscott after Casablancas leaves.

In his office, Casablancas grabs a copy of the November issue of *Vogue* and opens to a page where Cindy Crawford models a strapless red taffeta Christian Lacroix dress. Crawford's head is thrown back in rapture. Her hands are pressing against her breasts. Her breasts are bursting out of the dress.

"An extraordinary picture," Casablancas says.

Now he is turning the pages again. He opens to an illustration for a fragrance story that features Ford model Ashley Richardson climbing a stairway nude except for her shoes.

"The business now is so body oriented," he says. "I want the

Photographs: top left, courtesy *Vogue* Italia; top center and bottom left, Francesco Scavullo for *Cosmopolitan*; top right, courtesy *Vogue*. ©1987 by the Conde Nast Publications; bottom center, Gilles Bensimon; bottom right, Patrick Demarchelier

THREE YEARS AGO, CASABLANCAS, NOW 45, STARTED THE LOVE AFFAIR OF HIS LIFE: SHE WAS 16; HE WAS MARRIED.

girls to understand that modeling is an extroverted business.... They have to enjoy their beauty and their body and their face and their sensuality."

Virgins can be a problem. "Suddenly, they have to portray sexuality before having experienced it," he says. "We have to be very, very soft about it and make them understand that modeling is an art, it is a game, it is not an actual thing." But, he adds, "the girls who enjoy, in their private life, to be very sexy are usually the ones that are best in front of the camera."

Casablancas breaks in new models with stints in Paris or Rome. Aside from the constant work at scads of fashion publications, he believes in the power of the European male. "European men, I think, look at women in a more sensual way," he says. "And it creates an awareness within the model that projects beautifully in front of the camera."

On the day that a young Canadian model, Leah, leaves for Paris, she peeks into his office to say good-bye. Casablancas stops a meeting and steps from behind his desk. He falls to his knees and grips her around the waist. The model giggles.

JOHN CASABLANCAS IS UNEQUIVOCALLY A EUROPEAN male. Born on December 12, 1942, in Manhattan, he was the youngest child of a wealthy couple who had fled Spain during its civil war. His mother had been a Balenciaga model. His father was a well-educated Barcelona banker, sixteen years older than his wife. The father eventually acquired the family's textile-machinery factories in France, England, India, and Spain, and the couple raised three children as they traversed the globe. "I have an Argentine sister and a Mexican brother," Casablancas says. "I am American."

At Le Rosey, a prestigious boarding school for boys that moved seasonally between a Geneva suburb and Gstaad, the teenage Casablancas had girlfriends in both towns. In Geneva, he crept out of his dorm at night for trysts in a cornfield. In Gstaad, he scaled the walls of a chalet to court Argentine twins on their balcony. "You would hold hands and kiss and hug," Casablancas recalls. "The fun of it was coming back and our friends at school waiting for us."

After Le Rosey, he bounced in and out of five European universities as he tried his hand at law, economics, and history. "I wouldn't attend classes," he recalls. "I just barely got by to get grades on my exams."

At 22, Casablancas abandoned his formal education and took a management position at a Coca-Cola bottling plant in Brazil. He sent for the daughter of a French industrialist he had dated while still a student, and they were married.

"I needed a companion," Casablancas says.

Three years later, Casablancas returned to Paris with his wife. He went to work with her brother in an architectural firm. "My marriage didn't hold," Casablancas recalls. "There was too much temptation and fun and...."

By the end of 1967, Casablancas was living alone in a Paris hotel. One evening, he noticed a tall platinum blonde in the lobby. He learned from the doorman that the girl was Jeanette Christiansen, a former Miss Denmark, who was in town modeling. Seated in the lobby watching news reports on television, Casablancas got a glimpse of her several more times.

"There was a lot of eye contact," he says.

Elite concocted aggressive new grand-scale scouting and packaging techniques, and started charging whatever it could get—forcing rates to skyrocket.

SCHEDULES BEING ORGANIZED IN THE BOOKERS' ROOM.

He finally left a note in her hotel key box, and the nineteen-year-old former Miss Denmark met him for a drink. She recalls he was 25 and very charismatic. His soft eyes and deep voice were mesmerizing. "I thought he was the best-looking man I'd ever laid eyes on," she recalls. "I fell in love with him."

Over the next two years, Casablancas periodically reconciled with his wife, and had a daughter with her. But he also took a studio apartment with Christiansen that had one window with a view of an air shaft. "He was struggling, and I was just starting my job, too," Christiansen says. "I had problems with my agency, and John was saying, 'God, they're so bad, these people.' "

IN 1969, CASABLANCAS pulled together about fifteen models who were unhappy with their agencies and opened Elysée 3. "The agent was some type of god sitting on a throne and giving a little bit of his time to these poor models," he says. "I really decided I was going to

Photographs by Douglas Kirkland/Sygma.

be one of *them*—I was going to be a young businessman doing business with young businesswomen."

As Casablancas learned his way around the industry, he went around with a set that included Egon Von Furstenberg and Philippe Junot. He also befriended photographers who were just breaking into the business—such as Alex Chatelain, Patrick Demarchelier, Arthur Elgort, Mike Reinhardt, Jacque Malignon, and Marco Glaviano—and, with a partner, represented a few of them. Chatelain recalls, "He had a Porsche and he went to Vienna for some reason with our portfolios and he lost them. The only explanation was he was chasing some girl."

Casablancas then sold his share of the photo-agent business to his partner. He next called on his older brother, Fernando, to help bail out Elysée 3, which was foundering. Fernando came in as a full partner, and the brothers began to feud. Casablancas finally unloaded the agency on Fernando later in 1969. Then, taking only Elysée 3's best models—including Christiansen—Casablancas opened a tiny new agency called Elite. He promoted the venture as a "private club," offering special treatment, for top stars only. He recalls, "We refused hundreds of girls."

By 1970, Elite was a success. Casablancas delegated the responsibility for the agency's finances to his new partner, Alain Kittler, a classmate from Le Rosey. He was then free to concentrate on scouting and promotion. He seemed to be constantly on the lookout for pretty girls. Christiansen sometimes found this difficult. "I always remembered how he told me he hated jealous women, and so I tried to control my jealousy," she says.

By the mid-seventies, Casablancas had established contacts with American agencies and joined an informal swap system. American agencies sent him aspiring models to break in in Europe. He sent back star material, such as a teenager named Christie Brinkley, to make careers in New York. Casablancas eventually began to feel that the system was unfair.

"They took all our best girls," he says. "In exchange, they gave us new American girls who had pimples and were fat."

MONIQUE PILLARD, ELITE'S PRESIDENT, PROVIDES A COMFORTING, MOTHERLY TOUCH.

WITH MODEL KIM ALEXIS.

Early in 1977, Casablancas heard that Eileen Ford was scouting in Scandinavia, which he had come to view as his turf. He toyed with the idea of retaliating by opening an agency on Ford's home territory in New York. In March, when New York agencies entertained him at '21,' he assured them that he would not open in New York. He soon filed incorporation papers in Albany for the Elite Model Management Corporation.

THAT SPRING, AS CASABLANCAS PREPARED TO OPEN at 150 East 58th Street, he hired a Ford booker, Monique Pillard, and financial controller Jo Zagami. He also recruited some of the Ford agency's top models: Maaret Halinen, Christie Brinkley, Janice Dickinson, Debbie Dickinson, and Beverly Johnson.

As defections mounted, the New York agents unsuccessfully sought an injunction to keep Casablancas from opening. Models who broke contracts were threatened with lawsuits. But by June, Casablancas had opened in New York. Wilhelmina and Ford then filed lawsuits against him for violation of fiduciary trust. "We made a big splash," Casablancas recalls. "We started under a deluge of lawsuits. . .it was a bonanza of publicity."

Throughout the furor, Casablancas insisted that he was not "stealing" the other agencies' models or staff. He suggested that people were drawn by the excitement and promise of his special handling of their careers. Janice Dickenson says that Casablancas "begged" and "promised me the world" if she would join him. Others say he proposed to take a cut on the standard 15 percent agent commission. Gara Morse, a booker who left Wilhelmina for Elite, says her defection had more to do with cash than with Casablancas. "He didn't even speak English too good," Morse says.

In July, Casablancas was joined by his girlfriend in the Delmonico. Christiansen says, "I just packed my summer clothes, thinking that if it was a failure, we would go back."

BUT FROM THE BEGINNING, Casablancas proved to be a shrewd innovator in every area. He already had connections with top photographers in New York, having represented them as novices in Paris. He had a head sheet printed in poster form and deliberately neglected to itemize model fees. For the first time, rates were not fixed, leaping from $750 to $1,500 a day. Casablancas says, "Why do you sell something for $2 when you could sell it for $10? We play the market."

He set interviewing hours for new models a half-hour earlier than his competitors. He offered personalized management for beginners, working models, and stars. "The other agencies were big supermarkets where everyone was sold basically at the same rate and handled the same way," he says. Also in contrast to the other agents' offices, Casablancas made Elite appeal to its young staff and models by piping in disco and rock. A refrigerator was stocked with snacks, soda, and wine. Staff members had carte blanche to entertain Elite models at restaurants or clubs. Nely Galan, a former booker, recalls that rock stars and sports celebrities called during the day to find out where Elite models might be out that night. Casablancas appeared with models wherever paparazzi gathered.

"It was so jet-set," Galan recalls. "It was such a seductive atmosphere."

By November, Casablancas's girlfriend was pregnant and had stopped modeling. He warned her that he was not the type of man who would ever change diapers. "I said, 'You are ridiculous,' " Christiansen recalls. " 'You'll see; once the baby comes, he's cute.' And he would tell me, 'Jeanette, don't ever ask me that. There are certain things I just don't want to do.' "

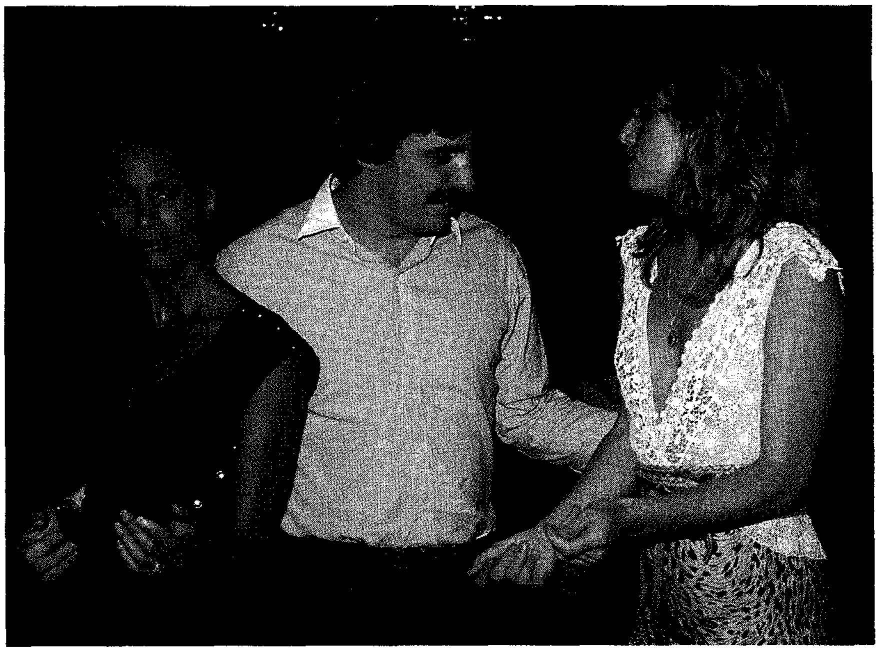
During December, Casablancas had 3,000 copies of the model world's first ultraglamorous bound agency book delivered to clients. It featured composites of each model's work. A bare-breasted photo of one model caused a stir.

"John was not afraid of the sexuality of the models," says fashion photographer Marco Glaviano.

Casablancas next compiled a list of modeling schools and small agencies across the country. He recalls, "I wrote them all a letter saying, 'Hey, you guys, you've been treated like s--- for many years. Not only are you not going to be treated like that anymore, but I will pay you a commission if you find talent.' "

In the weeks that followed, Casablancas responded to scads of invitations to small towns around the country. At a modeling school in Houston, he spotted a high-school cheerleader named Kelly Emberg. In an agency in Buffalo, he found a Lockport High School swimmer named Kim Alexis. Local newspapers ran Cinderella-type stories as Casablancas whisked teenagers away to New York.

With his notorious mix of business and pleasure, Casablancas has become a caricature of the lead in Truffaut's *The Man Who Loved Women.*



WITH BEVERLY JOHNSON AND PATTI HANSEN AT XENON IN 1980.

Photograph by Douglas Kirkland/Sygma.

During the spring of 1978, Casablancas's friend Patrick Demarchelier photographed two teenagers whom a *Mademoiselle* editor had plucked off New England campuses for a college issue. Following the photo session, the girls turned up at Elite and Casablancas signed them.

One girl was Nancy Donahue, an ethereal platinum blonde. The other was a perky brunette who went by just her first name, Esmé. Marita O'Connor, then *Mademoiselle*'s model editor, contacted Casablancas and explained that she had discovered the girls and flown them in, and *Mademoiselle* did not want them working for other magazines yet.

"And his line to us was, 'Well, *you* didn't send them to me,' " O'Connor recalls.

Casablancas then said that if the editor promised to feature the girls extensively, he would consider negotiating a three-month exclusive deal with *Mademoiselle.*

"He was very aggressive," O'Connor recalls.

That year, Esmé and Donahue were Elite's first instant superstars. Alexis and Emberg quickly followed. Casablancas was developing a bevy of beauties, and the fashion press seemed to adore them. Morse recalls, "There were months there wasn't a magazine cover that wasn't an Elite model."

Sometimes, new girls were presented to clients before they were presentable. A fireman's daughter named Carol Alt walked into Elite hoping to make some cash before going off to college. Elite sent her to meet editors immediately.

"John sent her to me and she was 30 pounds overweight," O'Connor recalls. "Other agencies at the time would not have the guts to send a girl out like that. But he did it, and I loved her, and I used her as soon as she got the weight off."

CASABLANCAS WAS BY NOW known as a star-maker. Staffers recall his strategy was to get the models into the magazines. Editorial rates were low, but the models got the exposure needed for Elite to demand top commercial rates for ads and catalogues. Bookers sometimes found themselves canceling extremely lucrative catalogue jobs if a magazine called to book the model. "This was John's whole thing—it's the magazines that determine stardom, it's not J.C. Penney's catalogue," Morse says.

When the models landed on covers and fashion spreads hit the stands, Casablancas paraded through the agency with the magazines. Morse recalls, "He was just like a kid. He'd go, 'Did you see it? Did you see it?' "

During the summer of 1978, Christiansen gave birth to a son she named Julian. Casablancas raced out of the hospital to buy champagne for everyone at Demarchelier's restaurant. He ran back to the hospital without paying the bill. "He was crazy that night, he was so happy," Christiansen says.

In the months that followed, Casablancas spent little time at home. Christiansen says she often felt isolated, although she was happy being a mother. She recalls that Casablancas seemed to make an effort to have a home life with her by refusing to discuss Elite. "Sometimes, I remember, I was curious," Christiansen says. "I wanted to know something about the business and it was like, 'Please, Jeanette, I am in it all day. Don't ask me any questions.' " When Julian was sixteen months old, Casablancas announced to Christiansen that they should get married. The following week, they were wed at City Hall. "When you become a big agent like John, it's a business I think that starts to eat your private life," Christiansen says. "So I was sad because I couldn't have a family—I mean, I didn't have a quiet family husband. . . ."

BY 1980, CASABLANCAS HAD MADE PARTYING AN IMPORTANT part of his work. Steve Rubell had rejected him at the door of Studio 54, and Casablancas began throwing a series of parties at Xenon. Elite T-shirts were mailed as invitations. Models turned up wearing the shirts torn or tied in some provocative manner. One night, Casablancas had a pool installed on the dance floor for a wet-T-shirt party. Another time, he had a pajama party, and models arrived scantily clad in lingerie.

THERE'S SOMETHING SAD ABOUT THIS MAN WHOSE HEART HAS BEEN BROKEN ONLY ONCE, BY A GIRL IN HER TEENS.

“I prefer a model that parties a little too much to a model that doesn't party enough,” Casablancas says.

Casablancas's capacity for companionship with his models sparked gossip. “I have friendships with these girls that are sometimes very flirtatious friendships—*very,*” he explains. “People imagine what they see is the public part of what goes on privately. In reality, very often it is not.”

During 1980, several models deserted Casablancas. Kim Alexis's boyfriend took her to Wilhelmina for a short time. A photographer Christie Brinkley dated spirited her to Zoli. Married model Anna Anderson bolted to Ford and stunned Casablancas with a lawsuit for $129,500 due under a contract based on monthly payments.

In September 1981, when Carol Alt went on vacation, Casablancas heard she was joining Wilhelmina. He hired a private detective, who tracked her down in Los Angeles; then Casablancas flew out to meet her at the Polo Lounge to see if he could win his star model back.

In two years, Casablancas had made Alt one of the ten top models in the world. He had seen her through a near bout with anorexia and propelled her from the covers of *Vogue* to *Sports Illustrated.* But a staff member at Wilhelmina was now promising her important introductions in Los Angeles.

“Carol was under the charm of this girl from Wilhelmina who was goo-goo-ga-ga-ing her to death,” Casablancas says. “Once I realized that, I let her go without any further fight.”

When Casablancas returned home, he had flowers delivered to Alt. Then he called her in the middle of the night and told her he couldn't bear the break with her. A few days later, she returned to Casablancas. “I freaked out and said, ‘I can't do this,’ ” Alt says. “It's like a love affair. You'd die for it and live for it, and if you broke it you know it would never be repaired.”

During the summer of 1982, when Casablancas was 39, he became intrigued by a high-school junior from Hardinsburg, Kentucky. Six months after he brought her to New York, her sultry lingerie photo landed in the New York *Post.* She was heralded as “the baby face of 1982.” By this time, Casablancas was smitten. “I had never dated a very young girl,” he says.

A young male booker at the agency also developed a crush on the model. “I used to tease him,” Casablancas says, “saying, ‘You're so much in love with my girl.’ And he was, ‘No, no, no.’ Of course, the moment I broke up with her, he started going out with her.”

DURING 1983, CASABLANCAS THREW himself into the launch of his first Look of the Year contest. The international pageant was patterned after Ford's Face of the 80s competition. Ford offered winners a $100,000 modeling contract. Casablancas offered $200,000, $150,000, and $100,000 contracts. His contest entry blanks ran in magazines and newspapers in 25 countries.

That spring, Stephanie Seymour, a tall, skinny fourteen-year-old from San Diego, clipped a contest coupon from *Mademoiselle.* She asked her father, a building contractor, if she could enter. He wasn't crazy about the idea.

“Well, if you can come up with the $15, Stephanie, you can enter,” she recalls him saying.

Seymour's mother slipped her the $15 entry fee. Seymour's coupon was one of more than 23,000 entries that arrived in New York. A short time later, Seymour was notified by phone that she was to enter the regional contest in California.

“My life changed completely after that,” she says.

On September 16, Seymour, now fifteen, and her mother joined several dozen other entrants and their parents at the Grossmont Center in San Diego. Before the contest got under way, Seymour's mother pointed out a tall man mingling with the crowd.

“Look at that handsome man,” she recalls her mother saying.

A few minutes later, the man approached. Casablancas says he remembers noticing Seymour's mother immediately. “Her mother was much more interesting than her,” he says. “Her mother is absolutely ravishing.”

By the end of the day, Casablancas had chosen Seymour as the San Diego regional winner. “This skinny kid with long legs and cute little face stood out completely. . . . She had no shape, just all length, with those gorgeous eyes,” he says.

The final phase of the contest took place in Acapulco during the second week of November; Casablancas spent time chatting up the girls' mothers as their daughters rehearsed for the pageant. “All the people there were always talking about Stephanie's mother,” he says. “She really was the great beauty of the contest practically.”

When the week was over, Seymour had placed among the top fifteen girls, but she did not win a contract with Elite. She returned to San Diego, where she was a freshman at Poway High School. That year, she began writing let-

‘Jeanette always smoothed things out. She gave me peace. She made me feel relaxed and fulfilled,” says Casablancas.

JEANETTE AND NINE-YEAR-OLD JULIAN.

Photograph by Robin Platzer/Images.

CASABLANCAS HAS SUGGESTED THAT HE IS UNDERGOING A CHANGE. HE IS MORE SERIOUS, LESS IMPULSIVE.

ters to Casablancas filled with schoolgirl drawings and riddles.

"I'd open a little envelope and stars would fall out," he says. "She always had a way of making you remember she existed."

Casablancas dashed off responses on the agency letterhead. Each time, he urged her to come to work for Elite soon. Seymour recalls, "He did them by hand, which my mom always said, 'It's nice of him to do it by hand, Stephanie, because he could have just anybody type it.' "

DURING JUNE 1984, SEYMOUR ARRIVED IN NEW YORK and tested with photographers. Casablancas suggested she be sent to Paris for the summer. Seymour's mother, who had once had ambitions to be a model, helped Stephanie get her father's permission to go.

"I think she *lived* through me sometimes," Seymour says.

In Paris, Seymour became enthralled with modeling. She delighted in being fussed over, making her own money, and going out to dinner. Casablancas persuaded an Italian fashion editor to fly her to Rome for the fashion collections.

In Rome, Casablancas discovered that Seymour was about to turn sixteen. He threw her a birthday party and poured champagne for all the guests. In front of Seymour he placed a large silver goblet of milk and a plate of cookies.

"That's when I know I started liking her," Casablancas says. "She was a very young kid and I was married still at that time and it wasn't wise as an agent—it wasn't feasible from any point of view to be dating her—but I just liked her."

In September, Seymour found it hard to return to life as a high-school sophomore. She had tear sheets from French *Vogue* and *Elle.* She longed to try her hand at American magazines. "I wanted to go back to New York and start modeling *so* bad," she says. "I just wouldn't pay attention in school anymore."

Later that fall, Seymour was thrilled when Casablancas invited her and her mother to join him at the 1984 Look of the Year contest finals in Acapulco. A spectator who flew in for the event recalls that there was a great deal of gossip about Casablancas and Seymour. "He was one of the creepiest people I have ever met," the spectator says. "There were these nice corn-fed girls . . . and he was fawning over a former contestant and flirting with her mother—swell guy."

Eventually, Seymour's parents agreed to let her come to New York to work, and to study at the Professional Children's School. She moved into an East Side apartment for young models. Occasionally, she had dinner with Casablancas.

"She is a girl of extremes," Casablancas says. "And the way she developed—there's a *quality* that developed about her that is this incredible sensuality that a woman-child has, a true woman-child. . . . Her voice is a child's, her attitudes, the way she holds her feet and her hands are those of a child, at the same time with an incredible sensuality to it. And that mixture was and *is* so explosive."

Casablancas lived nearby with his wife and son, and Seymour began seeing more of him. Both Casablancas and Seymour are vague about just when their affair really began. "It just kind of happened," Seymour says. "We just sort of had this attraction for each other. I thought he was so handsome and, oh, does he have the most incredible voice. Everything he did charmed me."

Casablancas sent Seymour immense bouquets of flowers, which she says towered nearly to her height. "This girl completely blew my mind," he says. "This was something like a forbidden fruit for both of us. I was the man who had been married, who was head of an agency. She was the young girl. For both of us, we were forbidden for each other."

Casablancas says he jumped into the affair without worrying about appearances. "It automatically looks like something perverse and ugly, and maybe there is a little bit of wickedness in the beginning, of the older man to the young kid and vice versa, but it so quickly evolved into something beautiful."

IN THE FALL OF 1985, SEYMOUR TOLD HER PARENTS about Casablancas. She was anxious about breaking the news, because her father had never allowed her to date.

"When I had to tell my dad, that was so hard," Seymour recalls. "He didn't yell at me. . . ."

Seymour says that her father quietly suggested she might be making a mistake. He warned her that "people might say not very nice things" about her. Seymour told her father that she loved Casablancas and would have to take that risk.

On Thanksgiving, Casablancas flew to San Diego and checked into a hotel. He arrived at the Seymours' house after the holiday dinner to meet the father. Over the next three days, Casablancas whipped up meals in their kitchen. He joined Seymour's brother and father for basketball and tennis. At night, he challenged them to hands of pinochle and played into the early morning hours. "He is a brainwasher," Seymour says. "He convinced my father that he loved me more than anybody in this entire world, and my father gave his consent. I don't know how he did it. I mean, they had so much fun, my dad just didn't even want him to leave."

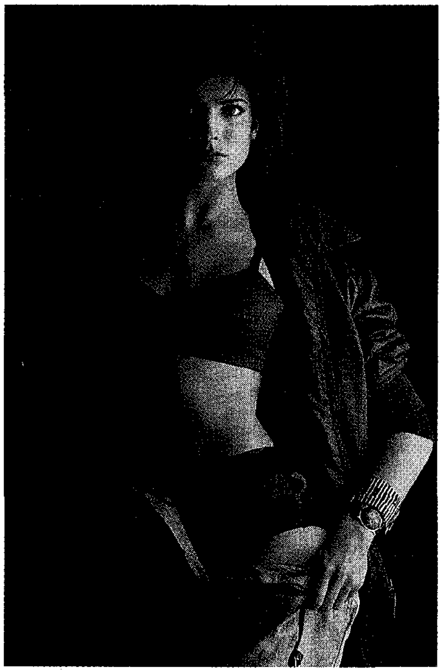
That winter, Casablancas got an apartment for them on 57th Street. They had one bed, a table and two chairs, a stereo, a TV, and an exercise bike. As Seymour pursued her modeling career, Casablancas coached her. "If I was going to be working for *Vogue* for the first time, he would just say, 'You can be fifteen minutes late,' " she says. "Or, 'If you're working for Bloomingdale's, you have to be on time.' Little things like that."

At night, they went out to restaurants or ordered Chicken Kitchen delivered. They binged together on chocolate cookies. Sometimes Casablancas fixed pasta. A few times, Seymour cooked. "I'd end up crying," she says. "I'd end up burning everything."

On weekends, Casablancas took Seymour to the East River Tennis Club in Queens and she watched him play. She took him to concerts and bought him offbeat clothes. On vacations, he took her to places of his youth in the south of France and Switzerland.

"I fed myself on her," he says. "She opened doors of things that I had been missing. And I opened a new world to her of maturity and culture and seeing the world in a different way."

For the first time in his life, Casablancas says, he did not feel the urge to look at other women. "She completely satisfied my aesthetic senses," he says. "First, this body line, these very long legs and with a very small waist, but then she's got a very round butt, you know, so that makes the silhouette for designers perfect. The physical aspects, if you take them one by one, are incredible. But that is not what the electricity is about. The electricity is this mixture of things—these extremes of cleverness and stupidity. She can be stubborn and crazy about things like a child, and then she'll be incredibly sophisticated."



'I really, really, really have a little bit of the Pygmalion syndrome in me," says the controversial agent and bon vivant.

WITH HIS FAIR LADY, SEYMOUR, IN ACAPULCO.

ON JUNE 2, THE *New York Post* ran an item in "Page Six" saying that Casablancas had separated from his wife and was having an affair with Seymour, now seventeen. Seymour says fashion staffers remarked on her new celebrity. She says she felt mortified for Christiansen.

"I mean, 'Page Six,' that's pretty tacky," Seymour says.

A former Elite staff member was concerned that the affair might hurt Seymour's career. Another former staffer says people were by now unfazed by Casablancas's life-style: "What people cringe about is that the girls are so young."

That year, Seymour endured the gossip and joined Casablancas in public. She tried to dodge a few business dinners, but she would change her mind and turn up in a pretty outfit to surprise him. "I always went to those dinners, even though I hated them," she says. "I went because I loved John."

As the months passed, Casablancas says, he sensed she no longer needed his intimate guidance. "She started being itchy for finding her own answers to the questions," he says.

In January, Casablancas promoted Seymour to the Elite division. Her new booker treated her like the star she was becoming. "She doesn't tell me what to do," Seymour says. "In Model Management, they kind of treat you like a child."

Casablancas claims that during this time he maneuvered their breakup. Seymour says that after living with Casablancas for two years, she let him down easy.

"I really needed my own space—that's basically the way I put it," Seymour says. "I said, 'You know, this doesn't mean we're breaking up. It just means that you can come over to my house for dinner and I can go to your house for dinner.' But it didn't really turn out that way. I just needed freedom, period."

During the winter, Casablancas helped her move into an East Village loft duplex with another model. They still met, but Seymour spent more time with younger friends.

"It was tough for me in the beginning, because I did not fall out of love with her in one minute," he says. "It was the first time in my life that I found myself alone, really alone."

As gossip of their breakup circulated, Seymour was solicited by competing agencies. She promised she would never abandon Elite. "I'm faithful," she assured Casablancas.

In the weeks that followed, the turmoil created by the relocation of his agency to the four-story building he bought on East 22nd Street consumed Casablancas's days. At night, he spent time at the clubs and again began eyeing young women. He briefly dated a makeup artist he met at Club A. He had a fling with an aspiring young model he met at Nell's. No one compared with Seymour. "To find that intensity is going to be extraordinarily difficult," he says. "Everything else lacks the taste and the excitement and the flavor."

During the summer, Casablancas invited his wife, now 40, to model in the agency's new Elegance division for older women, which was created in response to market demand. Even though they are divorcing, Christiansen accepted the offer.

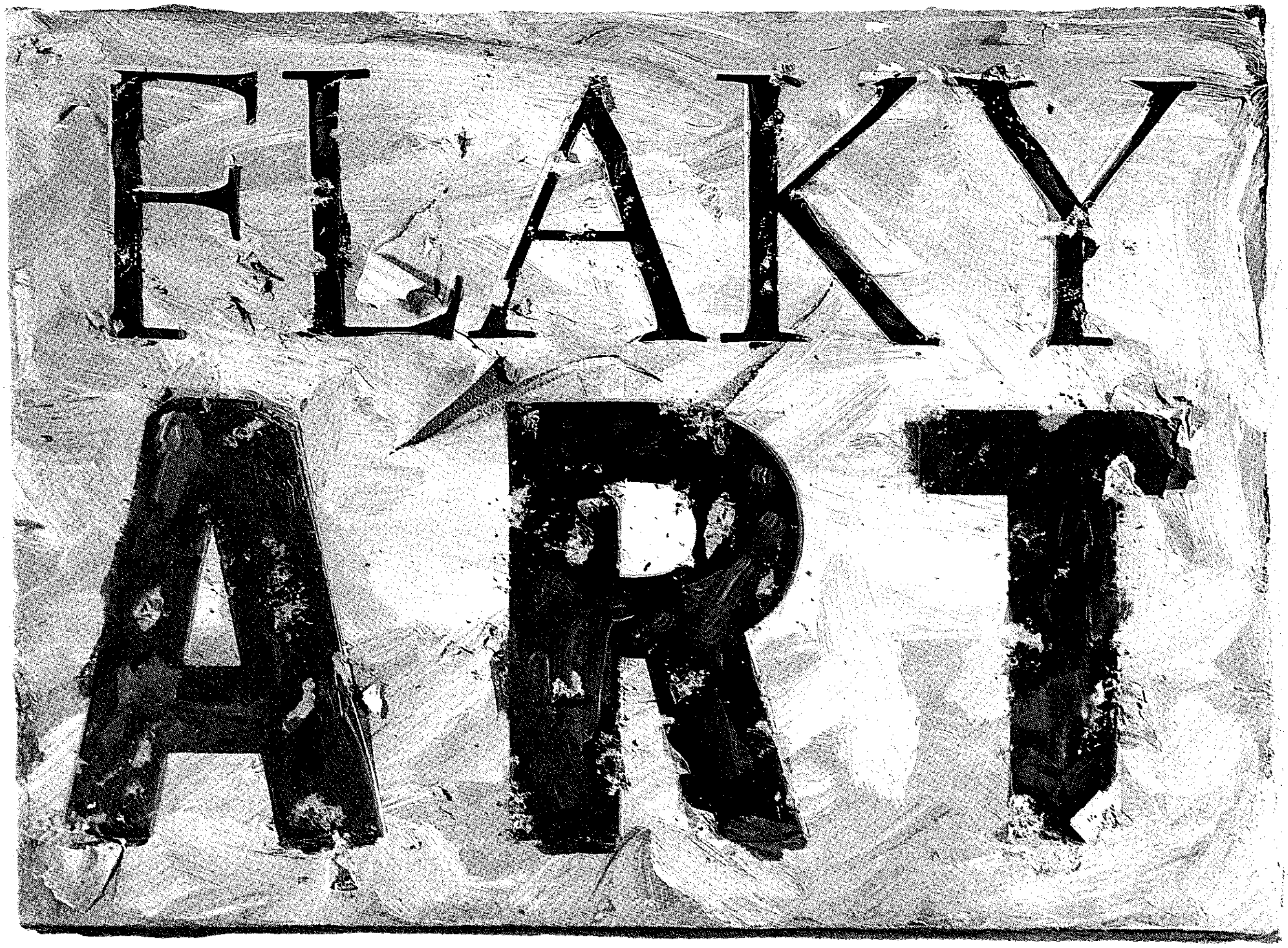
"Women don't consider themselves no longer sexually attractive at the age of 40," Casablancas says. "Jeanette is someone whose look has changed very, very little."

IN RECENT MONTHS, CASABLANCAS HAS SUGGESTED THAT he is undergoing a change. He is more serious, less impulsive. He has analyzed the breakup of his marriage to Christiansen and the end of his affair with Seymour. He sometimes wishes he could "turn the clock backward and remeet again with Jeanette." Yet he misses "the feeling" for Seymour. Christiansen was his "limpid lake" and Seymour his "tornado." He views these relationships as his only real failures, and he is trying to figure out what went wrong.

"You look at the two women in my life, it's like day and night," he says. "Jeanette always smoothed things out. She gave me peace. She made me feel good and relaxed and fulfilled. Stephanie was constant internal turmoil. It was passion at its worst and at its best—I was constantly out of breath."

Casablancas has found himself wondering if it might be possible to find a woman to embody the qualities of both. Yet even as he plays the field and surrounds himself with new teenage models, he says he feels strangely bereft. "It's funny," he says. "I never thought that could be a problem in my life." ▬

Photographs: left, Harry Benson; right, Gilles Bensimon.



MODERN MASTERPIECES ARE CRUMBLING

BY E. BINGO WYER

'You might as well get one thing straight," Mark Rothko told an interviewer 30 years ago. "I'm not an abstractionist. . . . I'm interested in expressing basic human emotions—tragedy, ecstasy, doom, and so on. . . . The people who weep before my pictures are having the same religious experience I had when I painted them."

Perhaps. But others are weeping over the way those pictures have disintegrated. The light in many of Rothko's works—almost incandescent when they were painted—is dimming quickly; in others, the glow has been snuffed out entirely. By the end of the sixties, the artist's mural series painted for Harvard University in 1961 had developed whitish streaks and faded. The effect he had created could not be retrieved.

New materials and wildly original methods are the hallmarks of twentieth-century art. Rothko's particular approach was to refine his thin paint film to a unique translucence. But now, only decades later, his paint surfaces have become so lean that they're like the strokes found in charcoal drawings—extremely delicate and prone to powder easily. "He didn't really follow the rules. In fact, he jettisoned them to get the effect he wanted," says Dana Cranmer, former conservator for—and now consultant to—the Rothko Foundation.

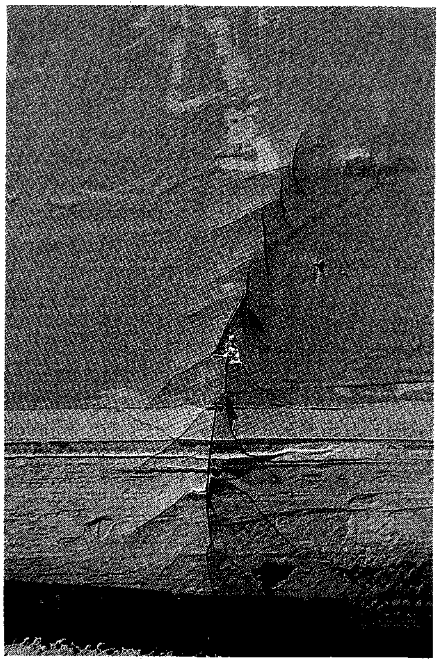
In the fifties, Rothko extended his experimentation by adding unbound powdered colors and whole eggs to his paint formula. And he continued to dilute his paint film with solvent until the very thing that holds the paint mixture together virtually disappeared, leaving the color particles barely fastened to the canvas. "To achieve the effect he wanted, Rothko was willing to sacrifice longevity," Cranmer says. "I'm not sure if he was conscious of how dramatic the result was going to be."

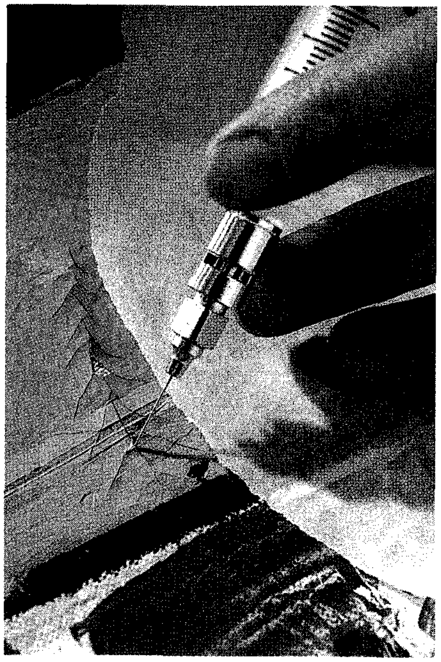
Do collectors who pay hundreds of thousands of dollars for works by post–World War II artists know about the meltdown of many of these paintings? Some pieces haven't even made it through two generations. "I've not seen anything quite like this," says one New York conservator who works with several significant corporate collections. "I've been at it for 25 years, and now the floodgates have really opened." Works by Hans Hofmann, Willem de Kooning, Jackson Pollock, Robert Rauschenberg, Morris Louis, Franz Kline, Barnett Newman, Ad Reinhardt, Frank Stella, Andy Warhol, and other big names are brought in to be treated by conservators with some frequency.

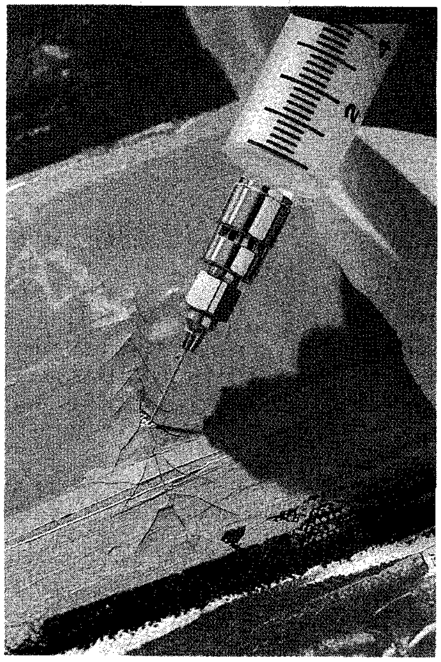
"In their later years, many artists are witnessing the effects of their spontaneity," says Denise Domergue, who trained at the Museum of Modern Art and now has her own conservation practice. "They watch their earlier work crack, cleave, and in some cases just fall apart. The changes in some works are quite drastic."

And some paintings are simply not salvageable. Conservator Rick Strilky describes an Alfred Leslie work brought to him by a collector. "It was just like a volcano. The pieces were falling off like cra-

Conservator Dana Cranmer's work on this encaustic painting includes injecting adhesive into a "feather crack."







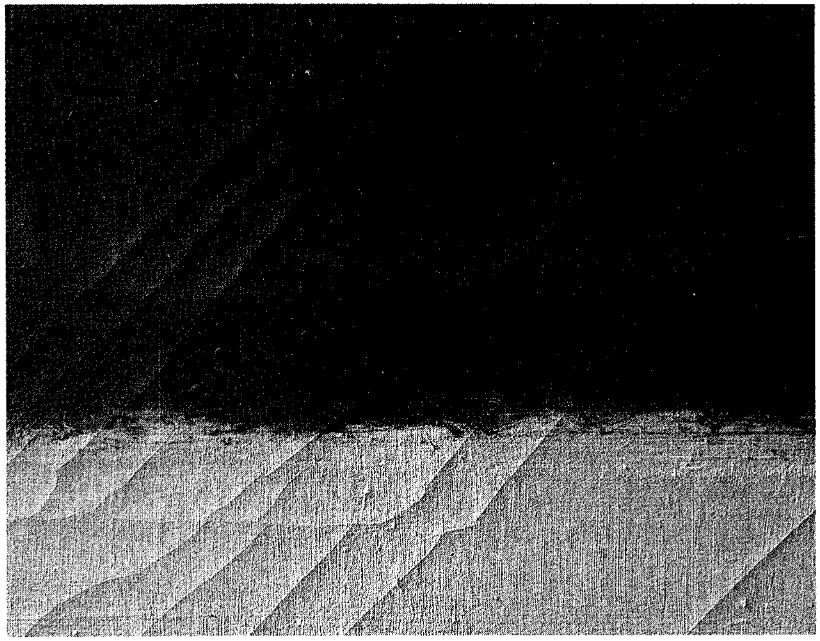
PHOTOGRAPHED BY LOUIS PSIHOYOS

FUTURE SCHLOCK: *"In their later years, many artists are seeing the effects of their spontaneity," says a conservator. "They watch their earlier work crack, cleave, and in some cases just fall apart."*

zy, and the collector wanted to know what could be done. A gutter and a downspout came to mind."

Kurt Vonnegut has divined the unhappy trend: His latest novel, *Bluebeard*, is the reminiscence of a 72-year-old Abstract Expressionist who has been humiliated by the total disintegration of his paintings. "It's not a philistine book, but I do think it's screamingly funny when some works fall apart, because people worship them," says Vonnegut, whose father and two daughters are painters, and who knows something about the technology of painting, since chemistry was his major long ago. "I hang out with painters a lot, and they tend to be instant-gratification people. The orgiastic moment is the laying on of the color."

Conservators work on deteriorating sculpture as well as on paintings, but the paintings present bigger problems. "Because some of them are exceptionally large, the problems don't double, they can quadruple," says Michael Melnitzky, who does restoration both in private practice and in association with Sotheby's. "In older paintings, the content was more complex. A modern painting might be just one color, and once you intrude on that uniformity—with a crackle pattern, say—your eye goes right to it and the aesthetic notion is changed remarkably."



CRACKING UNDER STRESS: *Detail of a 1958 Rothko showing diagonal cracks.*

DO MODERN WORKS HAVE A higher attrition rate than older paintings? Is deterioration having any effect on price? And if you've paid many thousands for a newer piece from the splashy SoHo scene, do you really want to read on?

"It's a tradition among artists to experiment," maintains Eric Fischl, a highly successful eighties artist. "The Hudson River School artists used a new type of cadmium, just as today's artists use new colors—Day-Glo, for instance."

But Robert L. Feller, a research chemist with the Mellon Institute who specializes in identifying why some art materials go bad, points out, "The difference between the old masters and the new artists is that the oldtimers knew a lot about the qualities and behavior of their materials through long experience—apprenticeships. The new people don't have many opportunities to learn their craft because the materials are not being taught very much."

Pigments mixed in oil came into popular use during the Renaissance. By the sixteenth century, linen canvas was widely available and was stretched and tacked to a wood frame. A type of glue sizing was used to close the pores of the fabric, and as a final step, a white "priming" of liquid lead was applied with a brush. Frank Mason, an instructor of fine arts at the Art Students League, says, "Painting is control. In music and dance, it's accepted that you have to be a good technician before your creative abilities are even discussed. The old masters would cure their canvases for up to a year before they painted on them. A lot of work today gets done in a flash and goes right out the door."

It was the Impressionists who started the rapid-fire experimentation that ended in some artists' abandoning concern about whether the materials they used would last. "When Degas put a real fabric garment on his bronze *Little Dancer*," says a spokesman for a major New York museum, "he set everything in motion. Not only was the garment perishable, but—and this is critical—he had not made it with his own hands."

Subsequent artists did wilder things. "Both Braque and Picasso used sand, pasted newspapers, even sawdust," a museum curator says. "These are fugitive materials."

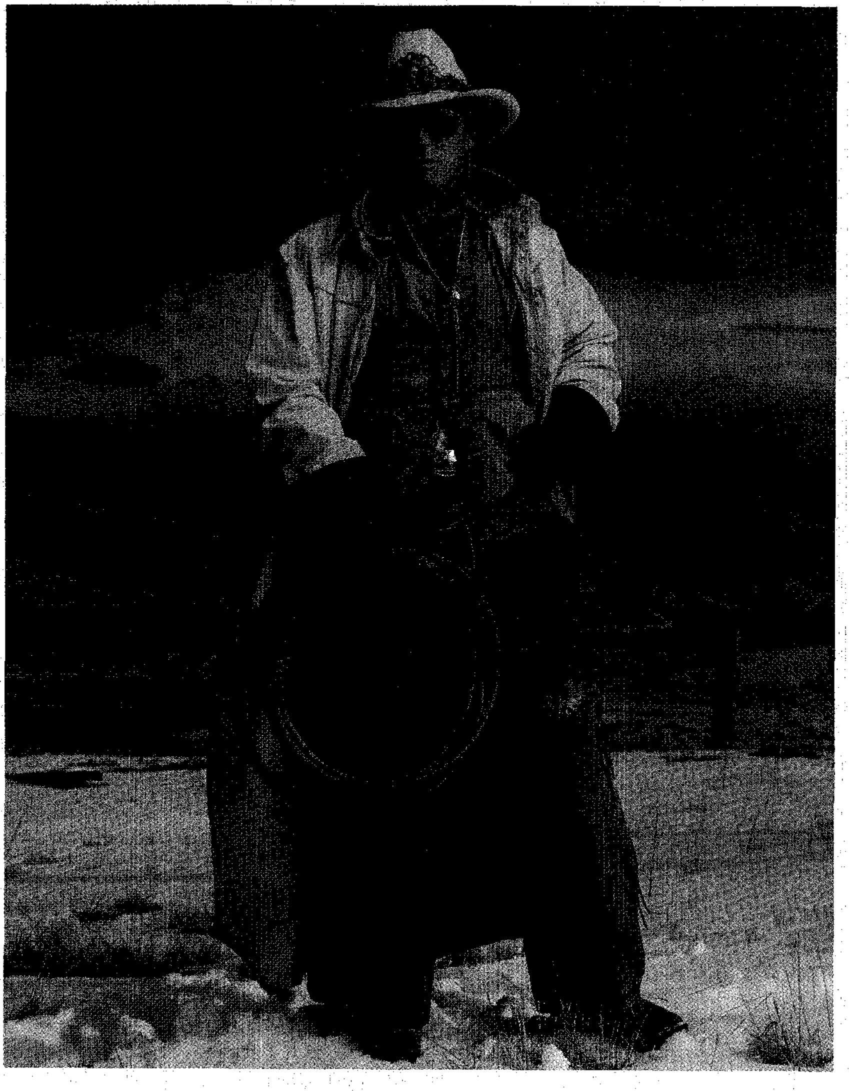
"In the forties and fifties," a conservator recalls, "the American artists wanted to make real American paintings. They thumbed their noses at Paris. And if it meant going to hardware stores to buy what they needed, they went. The boundaries be damned." The New York School of painting had arrived.

Leonard Bocour, a manufacturer of art supplies, sold many of the early Abstract Expressionists a new synthetic paint, and later helped develop water-soluble, quick-drying acrylics. Bocour scoffs at the notion that these materials, in their pure form, aren't durable: "For the first 120 years, they're fine. After that, you shouldn't worry."

In 1947, Jackson Pollock gave up easel painting. He placed unprimed canvases on the floor, moved around the edges, and dripped, poured, and splashed on cheap house paint. Sometimes he used rags soaked in solvent to daub the paint. He did use brushes, but he wasn't beyond leaving a handprint, and if he was smoking a Camel and felt like putting the butt into the painting, in it went.

"Pollock paintings have as many problems as they have bottle caps, cigarette butts, and coins," says Jean Volkmer, former chief conservator for MOMA. Often the house paint loses the sheen the artist desired, and in some cases the color values Pollock selected have altered. "You can't use industrial products and expect them to be stable," says one conservator who is familiar with many Pollock works from the early forties. "After the war, formulas were always changing. Paint a wall, hang a picture, take it down two years later, and look at the difference. That's about the size of it. The laws

Photograph by Quesada/Burke, the Mark Rothko Foundation, Inc.



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CAVEAT EMPTOR: *"Auction houses and dealers are in the business of selling," says one New York museum curator. "They're not about to volunteer a litany of present ailments and future disasters."*

of nature aren't bent because it's Pollock's art."

In spots where the unprimed canvas is exposed, the effect of paint against bright material that Pollock desired is often compromised. And his wispy drippings are fragile; as Jean Volkmer puts it, they don't like to be fussed over. "Unprimed canvas was a great idea at the time," says a conservator. "No artist with half a brain would use this technique today."

If Pollock's unprimed canvases present problems, the pricey works of Color Field artists like Morris Louis, Ken Noland, and Helen Frankenthaler may be—as one private dealer put it—"racing to beat the clock." Color Field painters applied paint to unprimed off-white canvas, leaving large areas untouched by paint and unprotected by varnish. Once again, the play of the pristine fabric against the colors was important.

The untreated areas of many of these paintings, done in the fifties and sixties, have suffered fairly rapid general discoloration. One conservator who has handled these works for two decades says, "We used to say in the seventies, 'It's a question of time.' Now, unfortunately, the time is here. You can't hang any fabric on the wall for 30-odd years and not see a change, even if you do wash it." Says conservator Margaret Watherston, "The colors often were thinned with turp, and basically you're dealing with a work that is unprotected. Surface grime collects on it."

THOUGH THE MATERIALS Willem de Kooning used are considered somewhat conventional, they, too, pose a variety of problems for conservators. His medium—the constituent into which color pigments are mixed—has often been called a mayonnaise, because he mixed safflower oil with water and other materials, whipping the mixture to form an emulsion. "I can see why he did it," says Watherston, who often works on de Kooning paintings. "It has to be glorious to paint with. It must feel wonderful—buttery and slick. But I don't know a soul other than the master who thinks it's a suitable medium."

Lucy Belloli, a conservator of contemporary paintings for the Metropolitan Museum, points out that de Kooning's medium is virtually nondrying, having a tendency to percolate to the surface and discolor some pigments. In the Met's famous *Easter Monday,* some of the white areas have changed because the medium has formed a rust-colored stain. "This is a very important painting," says one museum official, "and it looks shabby. The major light areas of the painting, which were important highlights, are now darker than the secondary values."

The museum called in the artist to show him the damage. De Kooning was shocked, saying he felt like a tailor who had made an ill-fitting suit. "However," notes a museum staffer, "he didn't take it down, or give us another one, or offer to fix it."

The artist's *Attic,* a rendition of apparitions in many shades of white, also hangs at the Met. But it was painted with cheap house paint, and the contrast between the lights and darks has diminished dramatically; there is almost a complete loss of differentiation. "These are not exceptions to de Kooning's work. It's really rather common," says a conservator who is working on one of his paintings on newspaper—which have their own problems. "The newspapers self-destruct eventually; the ink in the paper is acid and eats away the materials."

Jasper Johns had little formal training in art, yet most conservators commend him for his meticulous approach. His encaustic works (painting with melted wax), however, have serious problems, say many conservators. Johns used a resilient surface, and the paint tends to flake off. He was obviously aware of how ephemeral these early paintings were: On a *Nightline* segment, Robert Rauschenberg remembered Johns's joking that he'd be a richer man had he been the conservator of his encaustic paintings.

As for his own artworks, Rauschenberg told Ted Koppel, "I don't consider any material unavailable to me." He has admitted to using air as a color and is unconcerned with longevity. In the late sixties, he declared, "Art has risk built into it." In our hearts we know he's right.

A paintings conservator who has treated this artist's "combine" pieces for private collections says, "Just about everything goes into his work—umbrellas, glass, dirt, comic strips. He took magazine pictures and wet them with solvent and rubbed their image onto his work. A lot of his art is self-destructive. If he wanted to change his wet paint, he rubbed it down with benzene. If he thought about the future, that was ten seconds down the pike."

Though conservators' tales of fallout from Rauschenberg paintings are numerous, the artist maintained on *Nightline* that he has not seen any disintegration in his pieces. "Of course he hasn't seen it," says a conservator who worked in Rauschenberg's studio. "What person with an ailing work would give a Rauschenberg to Bob? God knows what they'd get back."

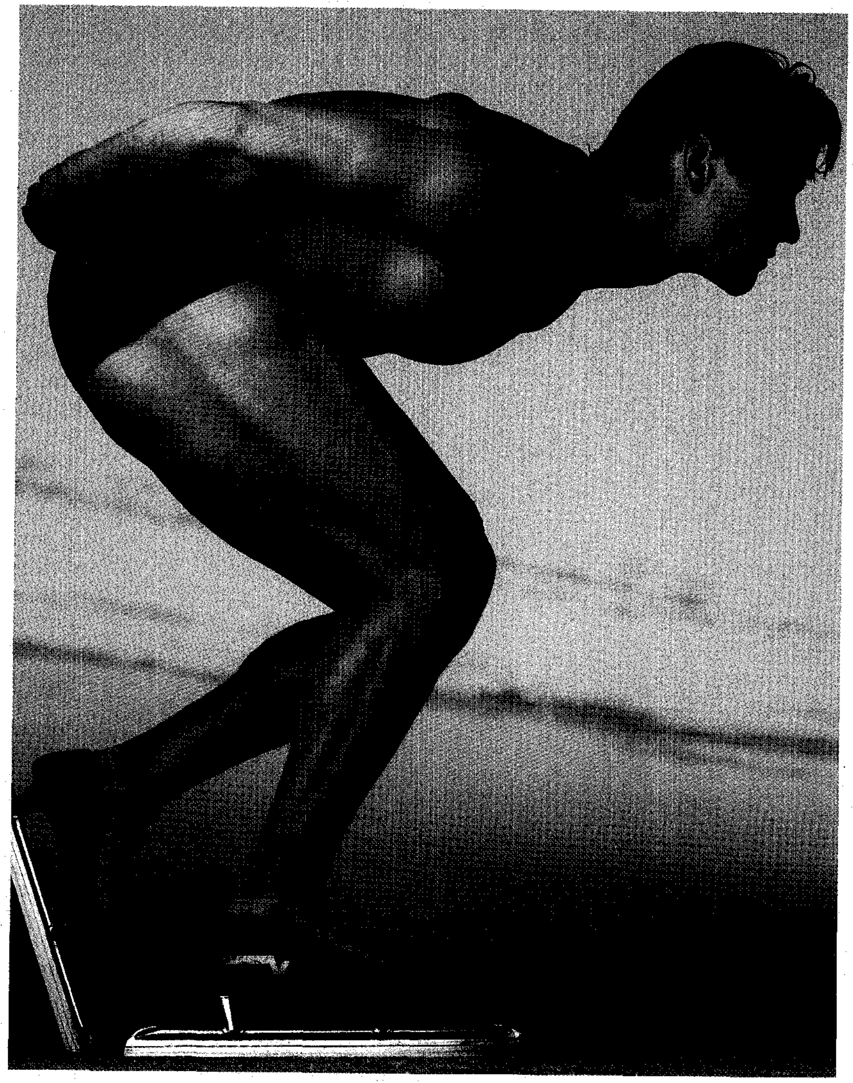
The moment of inspiration is truly fleeting, as anyone trying to salvage an artwork quickly learns. Retired conservator Caroline Keck remembers a Robert Motherwell work done on Whatman paper, then mounted on Masonite with glue. The paper wouldn't stay mounted. "It was quite fragile, and Nelson Rockefeller, who owned it, wanted it fixed. His secretary kept telling us that price was not an issue, that Mr. Rockefeller was heartbroken. At that time, we could not conserve it, but we did come up with a better mount that could be used if Mr. Motherwell could replicate the artwork. He couldn't—which is really quite lovely, when you think about it."

Motherwell usually gets high marks from conservators for being concerned with craft, and he has spoken on the issue of longevity and the creative process. Still, a few years ago, he said that though he hasn't deliberately painted pictures designed to disintegrate, he would paint on cardboard if the inclination struck.

NOT ALL CONSERVATORS complain about the fragility of newer artworks; some feel there's little need for worry. "In our total paintings collection, only a very small percentage might need some sort of work," says Albert Albano, senior paintings conservator for the Museum of Modern Art.

Antoinette King, the director of conservation at MOMA, also considers tales of disrepair exaggerated, maintaining that artwork created recently is not disintegrating faster than that done in past years. "The percentage may seem higher when you see so many modern paintings in disrepair because so many more things from the past are gone," she says.

Private conservators pooh-pooh that argument. "Some colors in the past changed right after they were painted," says an expert who does considerable work for museums. "But that's not what we're talking about. We're talking about paint cracking and falling off. We're talking about acrylics that are not time-tested and already have faded and



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PLATS DU JOUR: *Yes, those plates in Julian Schnabel's work do pop off with some regularity. "If God wanted Schnabel's work to last," says one conservator, "He wouldn't have invented gravity."*

peeled." And, the private conservators point out, they are likely to see more work needing repair than do institutions that collect "museum quality" work, then put it into environments with just the right amount of humidity and light.

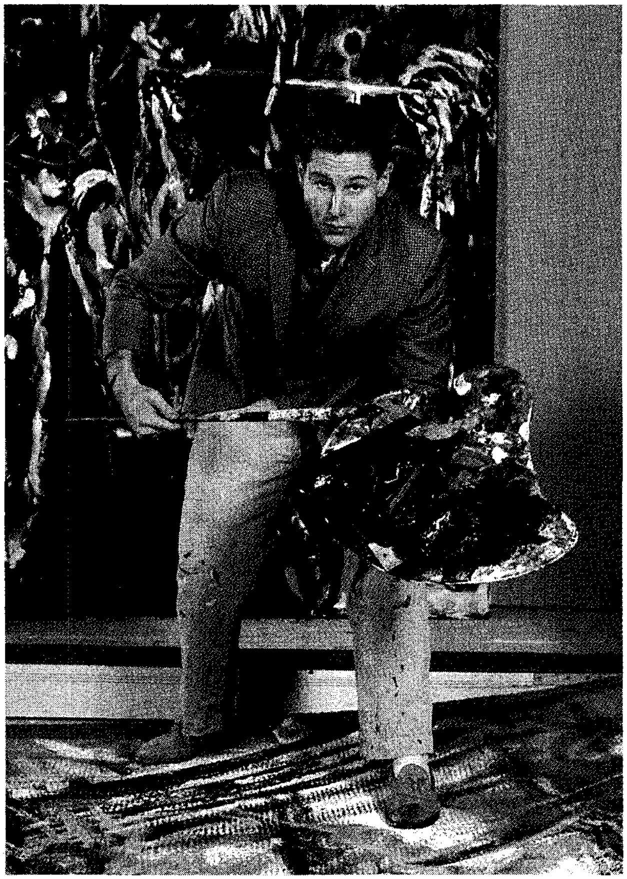
If recent paintings are as fragile as some conservators suggest, have they lost value in the marketplace? Most auctioneers are curiously ebullient. But one collector who had a goodly share of Color Field paintings is glad he sold many of them early this year. "I loved them, but not the liability and upkeep they demanded," he says. "They're big and unprotected and attract damage." Still, the general sense among collectors, dealers, and conservators is that prices have not been affected, because so few people know what to look for. "Price is not an issue, because most buyers are ignorant," says one collector.

"Auction houses and dealers are in the business of selling," says a museum curator. "They're not about to volunteer a litany of present ailments and future disasters. It's in no one's interest to throw light on a questionable piece."

Last year one dealer sold an Ad Reinhardt work whose subtle color distinctions had faded. Nevertheless, there were several eager buyers. "Whoever purchased that painting thinks, 'This is art, and therefore quality and craft are part of the creative process,' " he says. "They would never dream a picture could change."

Three years ago, a Rothko that not only had been extensively reworked but had lost about one square meter of its original paint due to mishandling was put up for bid at Sotheby's. A Japanese collector paid $1.6 million for it. At that time, other Rothko works—undamaged and of equivalent importance—were selling in the $400,000 range. Practically overnight, the collector's purchase inflated subsequent bids for Rothko's work. "There used to be a bit of joy in getting a piece for a good price," says an auctioneer plaintively. "Now the joy is in setting a new record. Once a piece crosses the million-dollar mark, it's the thing to collect."

If many of the artists of the forties and fifties were lightly tethered to their craft, then much of today's SoHo scene is virtually airborne, conservators say. Yes, those heavy plates in Schnabel's work do pop off with some regularity. Surprised? The conservators aren't. They report that shoddy stretchers' becoming warped and velvet's becoming worn-looking are fairly common occurrences. "If God wanted Schnabel's work to last," says one, "He wouldn't have invented gravity."



DIFFERENT STROKES: *Julian Schnabel in the early eighties.*

Collectors and conservators alike report hay fallout from Anselm Kiefer's work with straw. Nathan Kolodner, director of the André Emmerich Gallery, recalls seeing a newly acquired Kiefer at the Carnegie Museum of Art in Pittsburgh; its own little bale had formed on the floor below. "In time, I assume the straw will turn to dust," he says. One conservator advises, "If you want to have an Anselm Kiefer in 25 years, buy it and put it horizontally under glass. You'll have the only one left. Never before has the work of an artist of high value and high interest been so self-destructive."

As for artists who use spray cans of paint, don't consider their works. Says a curator, "These disco guys are beyond meaningful discussion. We all know what their favorite color is: green."

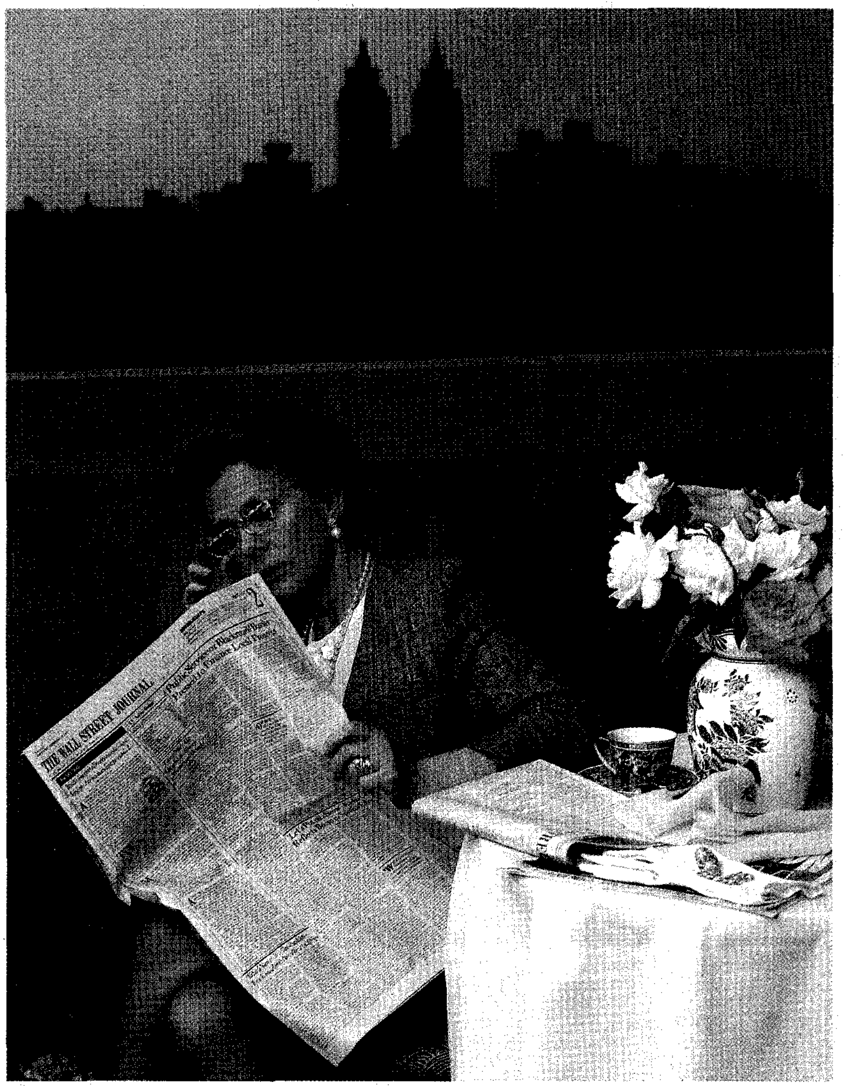
Eric Fischl, one of the few highly visible artists whose work does not get taken to conservators' studios, steers clear of "oddball" materials. But he had to learn this on his own. "When I began, in 1968, I didn't study painting," he says; "the subject was practically dead. You were a necrophiliac if you painted. Not only were we not taught technique, we weren't even taught history."

Today, there are only a few people left who are truly qualified to teach the craft of painting. Dana Cranmer taught a course at the School of Visual Arts, but, she says, most of the students thought it was antiquarian. Artist Gian Berto Vanni teaches a course at Cooper Union, but says, "A lot of students would rather put a feather in the painting than paint a feather. It's all gadgets and no craft. They go to the galleries and see that virtually everything is painted in an hour, and they don't want to wait. They keep asking, 'But what about inspiration?' "

Those who build corporate collections, however, suggest that there's a movement under way to help instill a sense of craft. "We had a young artist develop a painting for a corporate headquarters," says one consultant. "It was a site-specific piece, and we asked him to guarantee his work. If it cracked or faded within a period of time, he had to replace it."

Gallery owner Mary Boone says, "When the Stedelijk Museum [in Amsterdam] bought a Schnabel velvet painting, they did ultraviolet tests on the color saturation and the dyes used on the velvet." And there are hints that these approaches are gaining more popularity among serious collectors. One spokesman for a banking institution says, "If it's not going to be around, we don't want it in our collection. We can give our money to charity." Insurance companies, always in search of longevity, use the phrase "inherent vice," which refers to poor construction of a work of art. One insurance-company spokesman says, "We're really watching it now. We're not in the business of insuring inferior masterpieces." ■

Photograph ©1988 by Hans Namuth.



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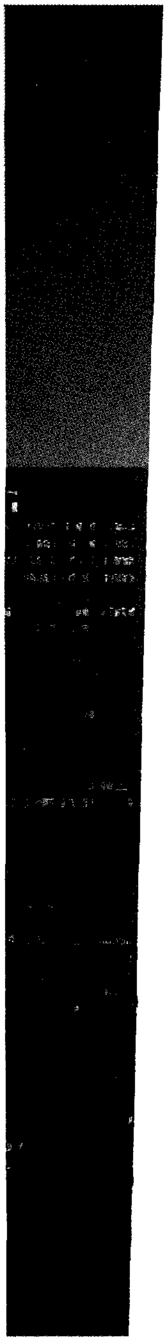
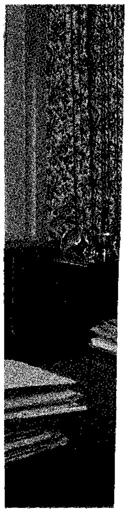
ROOMS WITH A VIEW

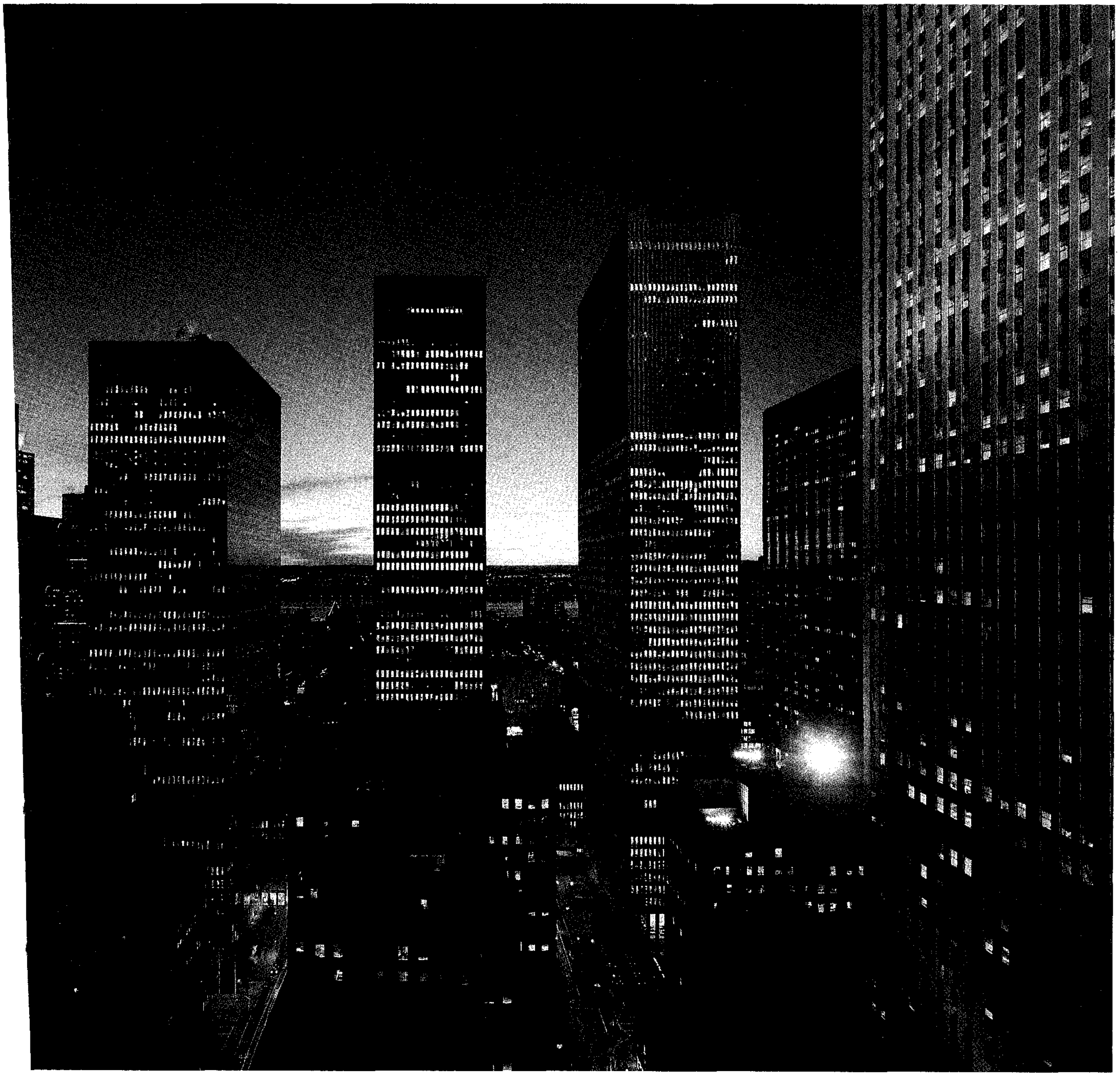
BY MARTIN BIHL

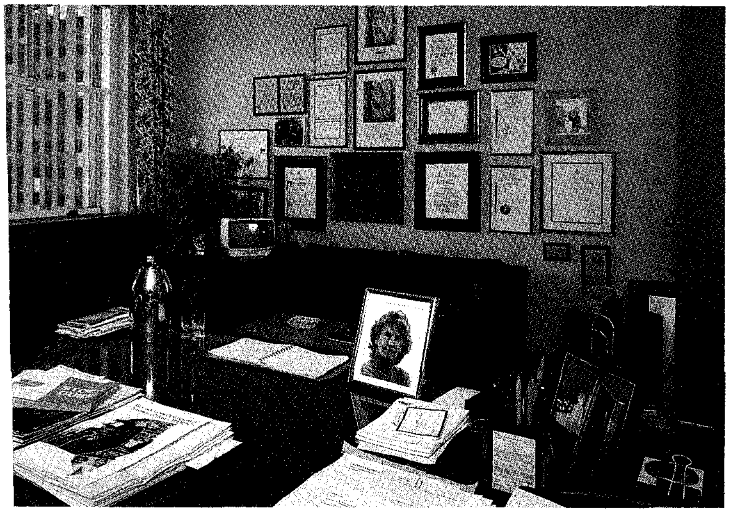
SEXUALLY SPEAKing, Dr. Ruth admits that the view from her East 73rd Street office is interesting. Very interesting. And from his twenty-sixth-floor offices in Trump Tower, Donald Trump, some people say, can see all the way to New Hampshire. In fact, for a lot of successful New Yorkers, what's most impressive isn't what's inside but what's outside their office. We asked eight of them from the worlds of finance, publishing, international politics, and entertainment—uptown moguls like Felix Rohatyn and Ahmet Ertegun and downtowners like Malcolm Forbes and Victor Navasky—to pull back the shades and show us what's going on.

PHOTOGRAPHED BY FREDERICK CHARLES









FELIX ROHATYN

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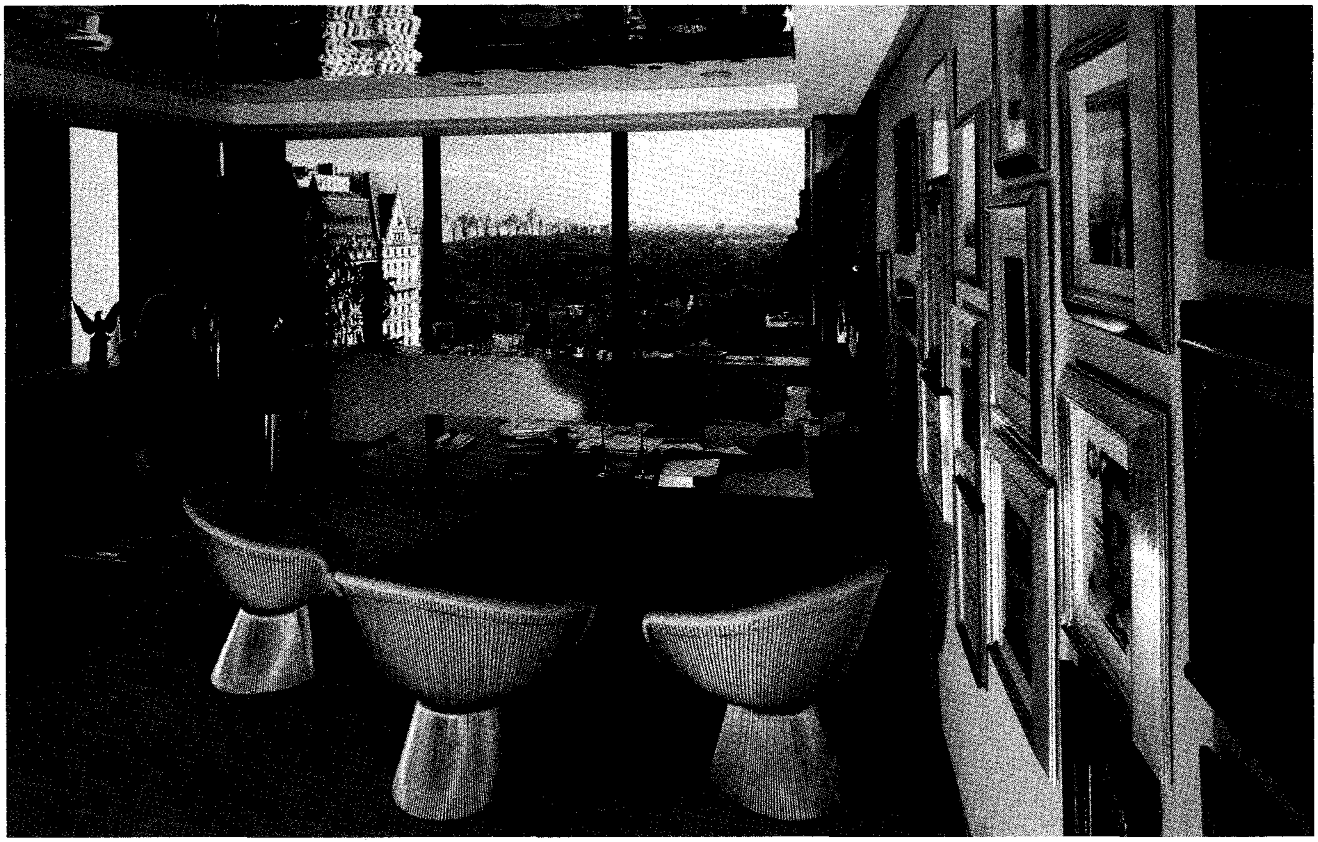
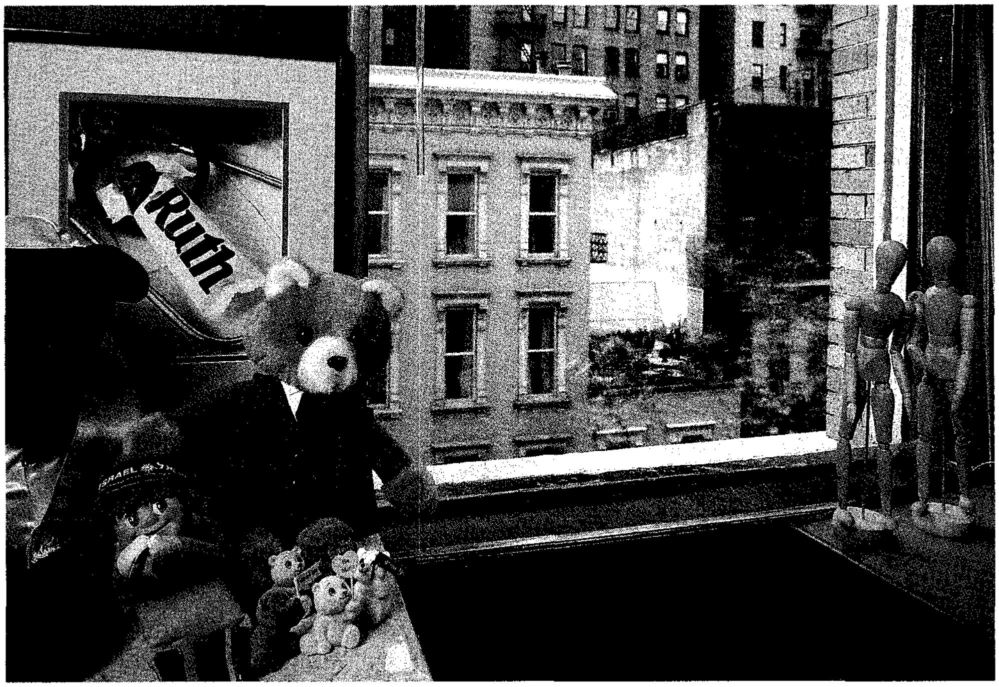
IT'S A VIEW THAT SAYS GLAMOUR AND AN OFFICE THAT means business—the perfect complement for the man whose financial savvy and tough thinking brought New York back from the brink. Inside Rohatyn's office, all sorts of civic awards are displayed, most prominent among them the "24 Dollar Award" from the Museum of the City of New York for extraordinary citizenship. But ask Rohatyn what he's proudest of and he'll point west to the "most beautiful view in the world."



DONALD TRUMP

725 FIFTH AVENUE

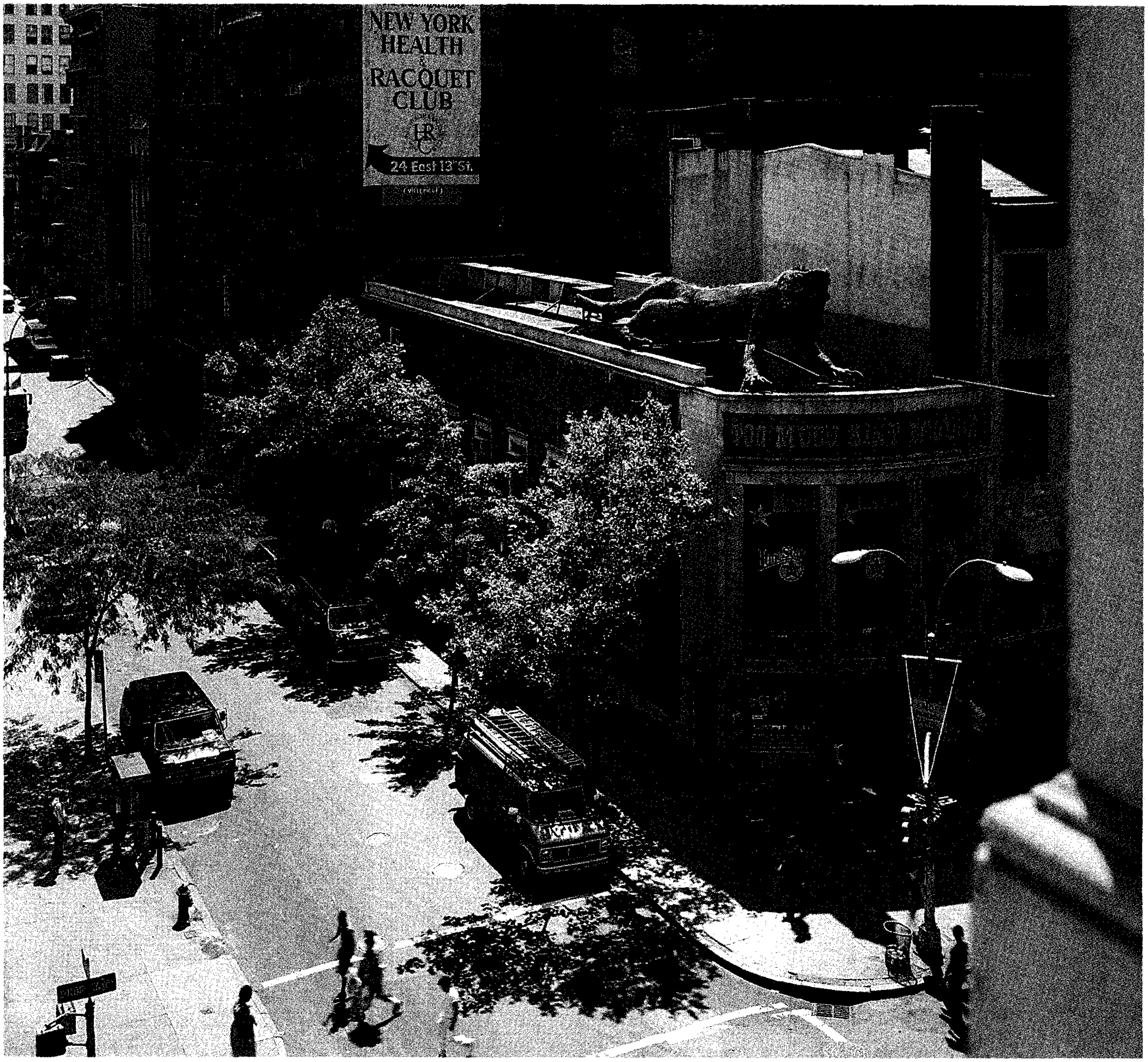
Trump's office is made for the art of dealmaking. With one window overlooking Central Park and the two others overlooking Fifth Avenue, Trump literally has the world—his world—at his feet from the twenty-sixth floor of Trump Tower. All the usual trappings of success are up here with him: awards, expensive bibelots and gifts, a collection of framed magazine covers that occupies an entire wall. But the *pièce de résistance* is the handsome rosewood desk that Trump himself designed and that Italian craftsman Saporiti built to order. Nevertheless, it's the view that commands your attention—a view so panoramic, so unobstructed, that it could only belong to Donald Trump.



DR. RUTH WESTHEIMER

133 EAST 73RD STREET

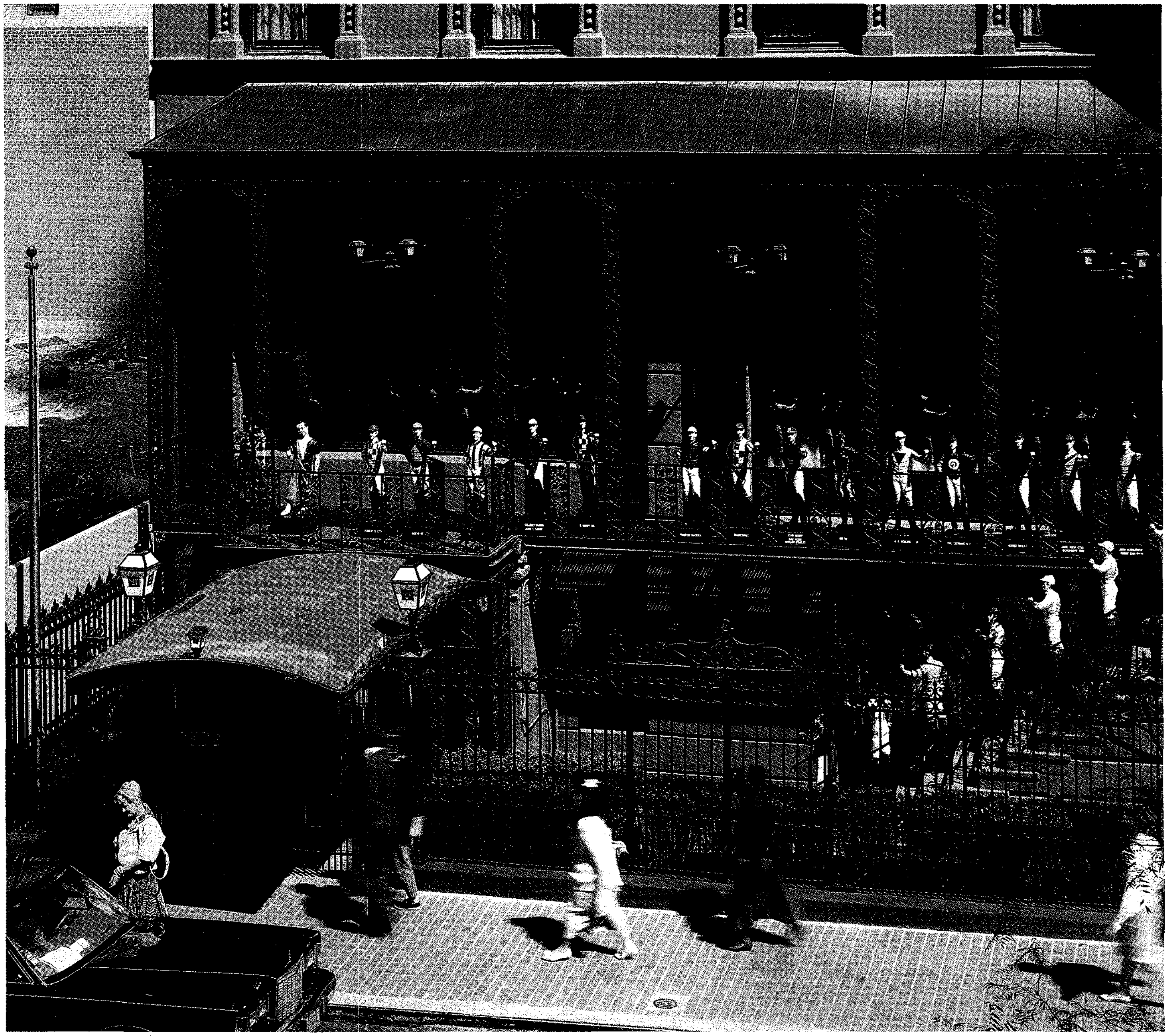
There are teddy bears in Dr. Ruth's office. Lots of teddy bears. And a chess set, sculptor's models, drawings, and roughly half a dozen chairs, all jammed into an office about twice the size of a phone booth. But what Dr. Ruth likes best is the view—of the waiters at Jacks restaurant, across the street. "My office looks into their dressing room," she confesses.



VICTOR NAVASKY

72 FIFTH AVENUE

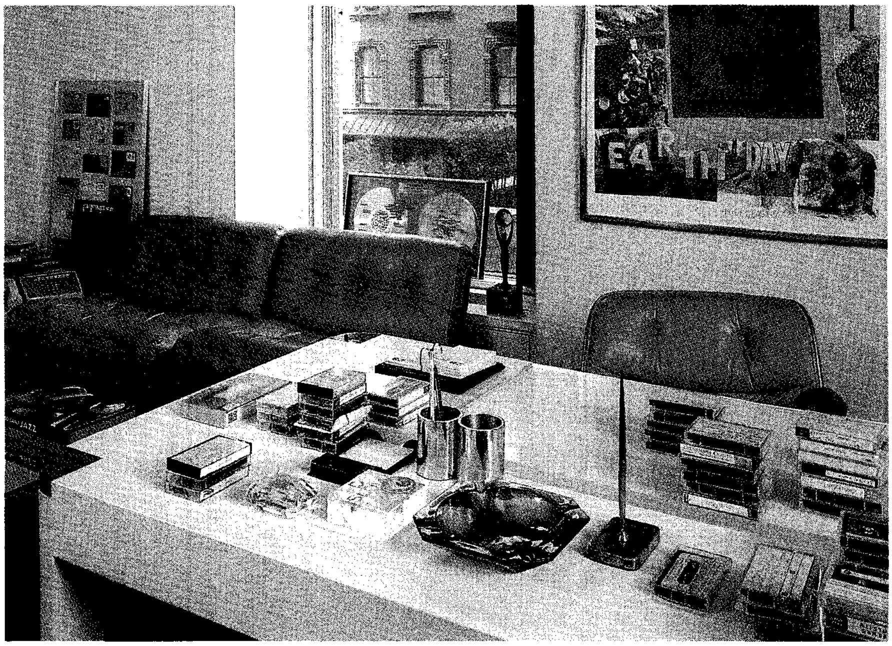
THE IGUANA IS WHAT YOU FIRST SEE OUT THE windows of *The Nation*'s publisher, Victor Navasky. Looming right across the street, that Texas-size lizard of concrete and aluminum atop the Lone Star Cafe grabs your attention immediately—it seems almost part of Navasky's otherwise sparse and utilitarian quarters. Calvin Trillin, a regular columnist for the magazine, points out that boss Navasky even used the 40-foot-long creature as a way to appease him once over *The Nation*'s meager pay scale. "Look, Bud," Navasky told him, "I know it's only 40 bucks, but that view's worth a million."

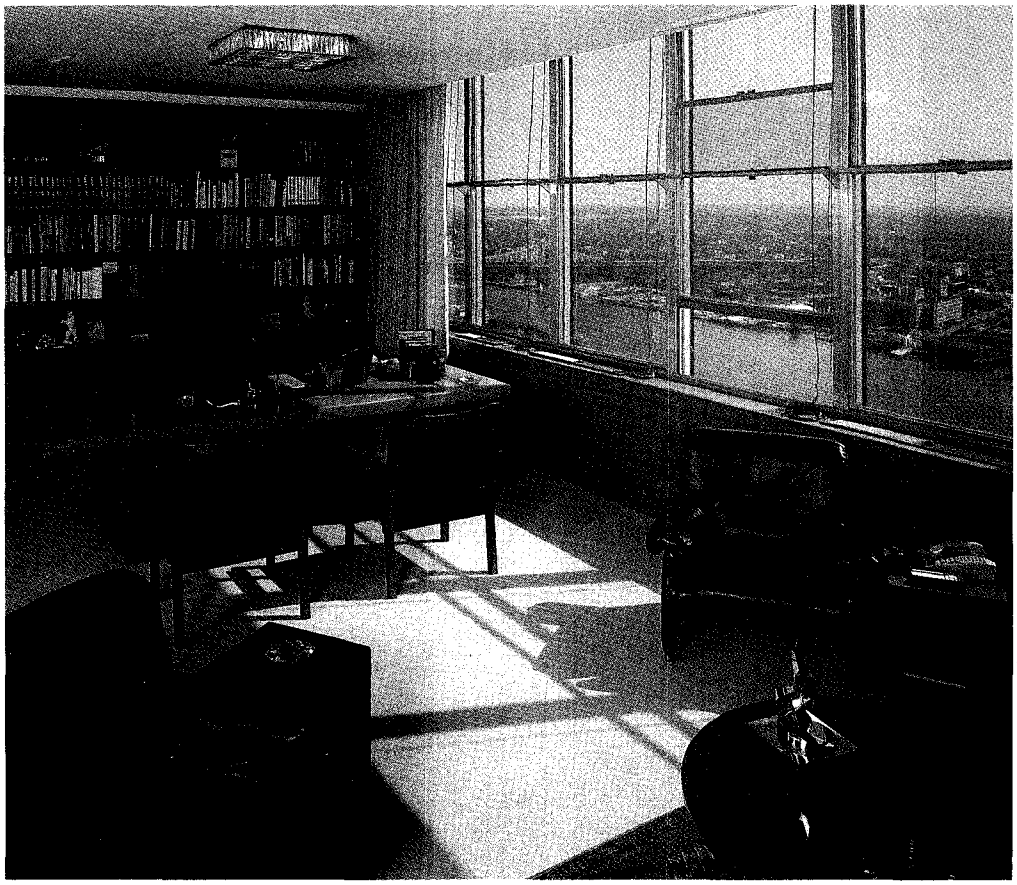


AHMET ERTEGUN

75 ROCKEFELLER PLAZA

THE WALLS ARE COVERED WITH photographs: pictures of Ertegun with Duke Ellington, Bette Midler, Robert Plant, et al. Then there are the shelves boasting one of the world's great record collections, made all the more remarkable by the fact that Ertegun is the man responsible for those records. Whatever wall space (or floor space) is left is reserved for the gold and platinum records. "I like the view out of the window," says Ertegun, pointing to the limousines lined outside the '21' Club. "It's a terrific way to keep track of who's lunching with whom."





JAVIER PEREZ DE CUELLAR

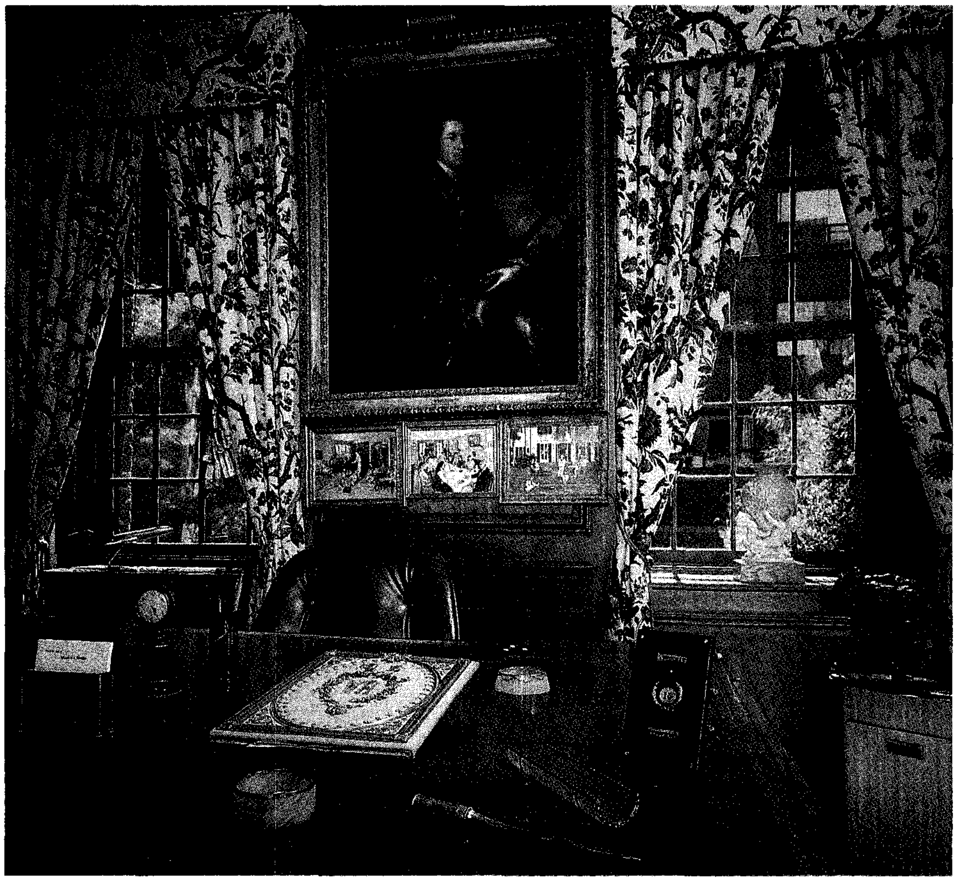
UNITED NATIONS

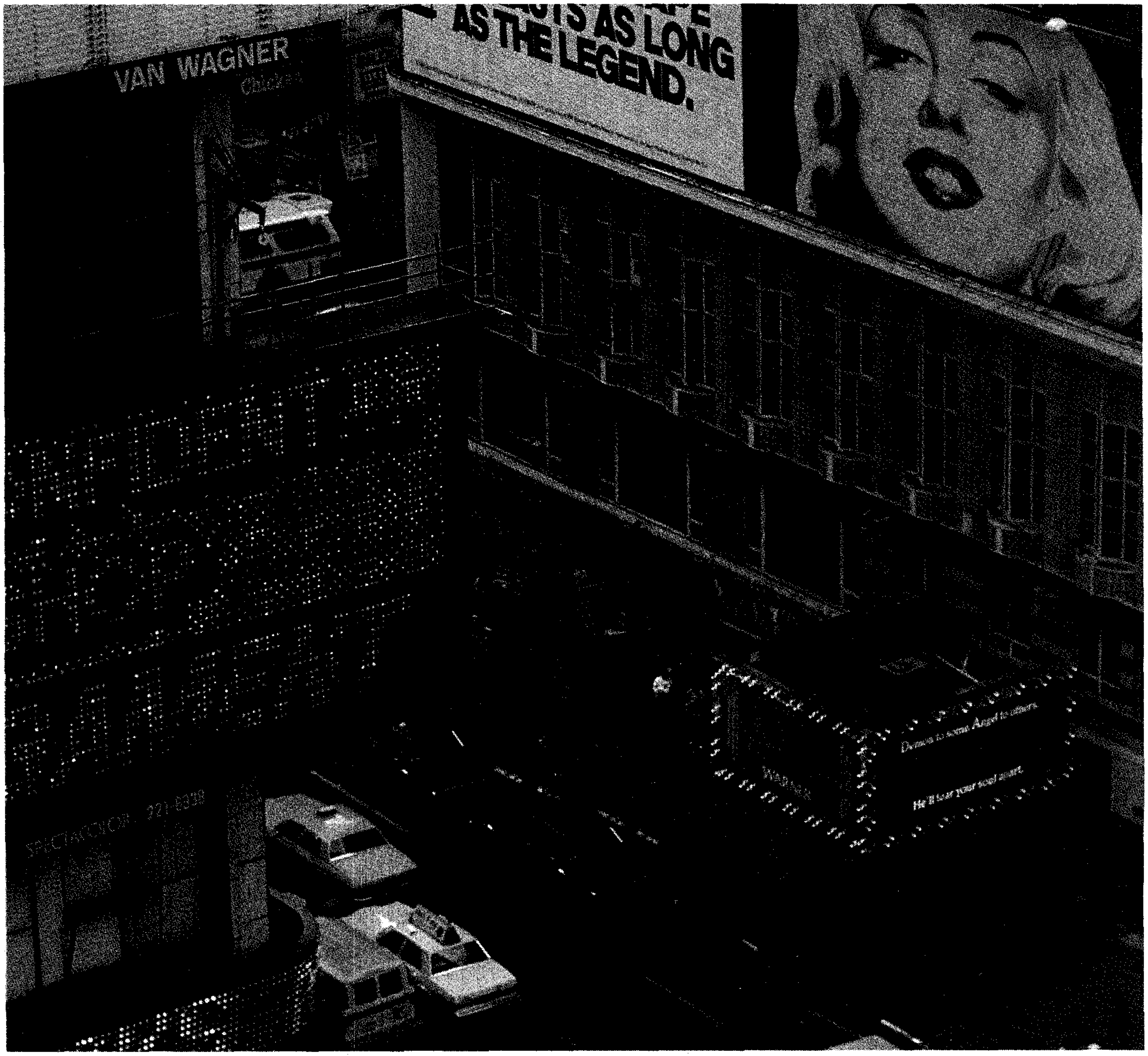
ALTHOUGH IT'S roughly the size of Peru, the office of Secretary General Javier Perez de Cuellar says more about the title than about the man. Indeed, if any name is conjured up by the office's sleek Scandinavian furniture and *moderne* accoutrements, it is that of Dag Hammarskjöld, who used this room from 1953 to 1961. And the view? Over the East River and past the various bridges into Queens and Brooklyn.

MALCOLM FORBES

60 FIFTH AVENUE

THE MALCOLM FORBES RULE of office views: "The more things you have inside, the fewer things you need outside your office." As a result, lower Fifth Avenue goes largely unnoticed among Forbes's Persian rugs, his antique desk, oils by Sir Joshua Reynolds and Peter Paul Rubens, and the eleven-by-fourteen-inch glossy of Forbes with Elizabeth Taylor. But New York occasionally makes its presence known. "One day, while I was entertaining guests up here, we heard a massive explosion, saw smoke billowing from down the street. And we rushed to the window, just as the Weathermen were blowing themselves up."

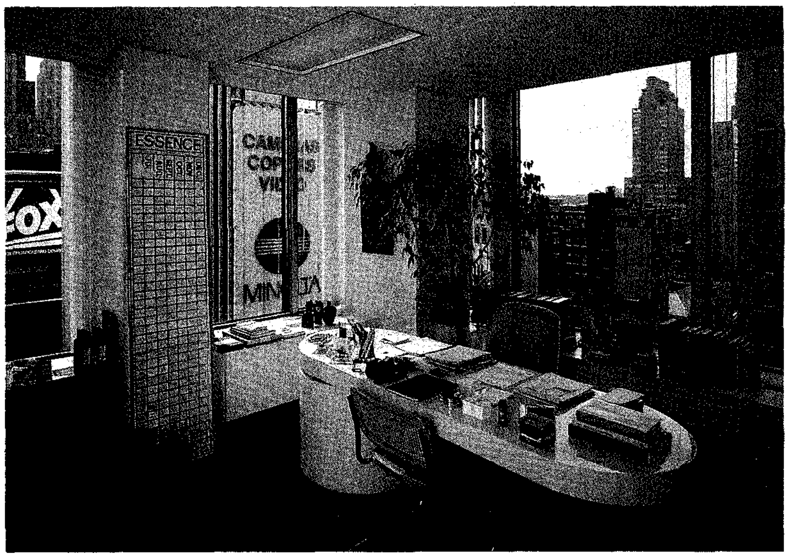


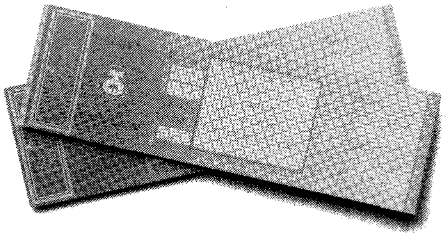


SUSAN TAYLOR

1500 BROADWAY

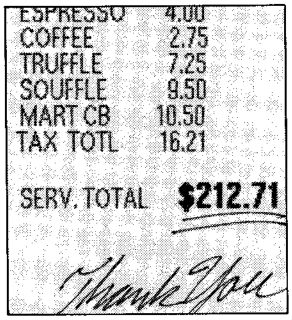
FOR SUSAN TAYLOR, WHOSE SCHEDULE INcludes putting together *Essence* magazine as well as a weekly television program, her office overlooking Times Square is "an island of calm in a sea of chaos." With lots of sunlight, canary-yellow walls, and spare, modernist furnishings, it feels both organized and relaxed. The view is another matter. "It's madness, but I love it. I can see the guys playing three-card monte, the Army recruiters, tourists, and demonstrators for every cause. It's also the best place imaginable to watch the Macy's parade."





WHY TRUE NEW YORKERS WILL PAY $100 FOR TICKETS TO "THE PHANTOM OF THE OPERA"

BUT NOT $100 A HEAD FOR AFTER-THEATER SUPPER.



ESPRESSO	4.00
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Thank You

True New Yorkers are artistic, romantic and sentimental. But dumb they're not. Especially when it comes to value. They can spot an inflated price a mile away. $100 for tickets to the most important new show on Broadway? No problem. $100 a person for a light supper afterwards? No deal.

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Or you can go all the way—New York's most elegant dinner at The Cellar in the Sky. Seven memorable courses built by our chef and cellar master around five remarkable wines—the likes of which you have probably never before experienced at one sitting. All for $70, which is less than the wines alone would cost if you ordered them separately somewhere else.

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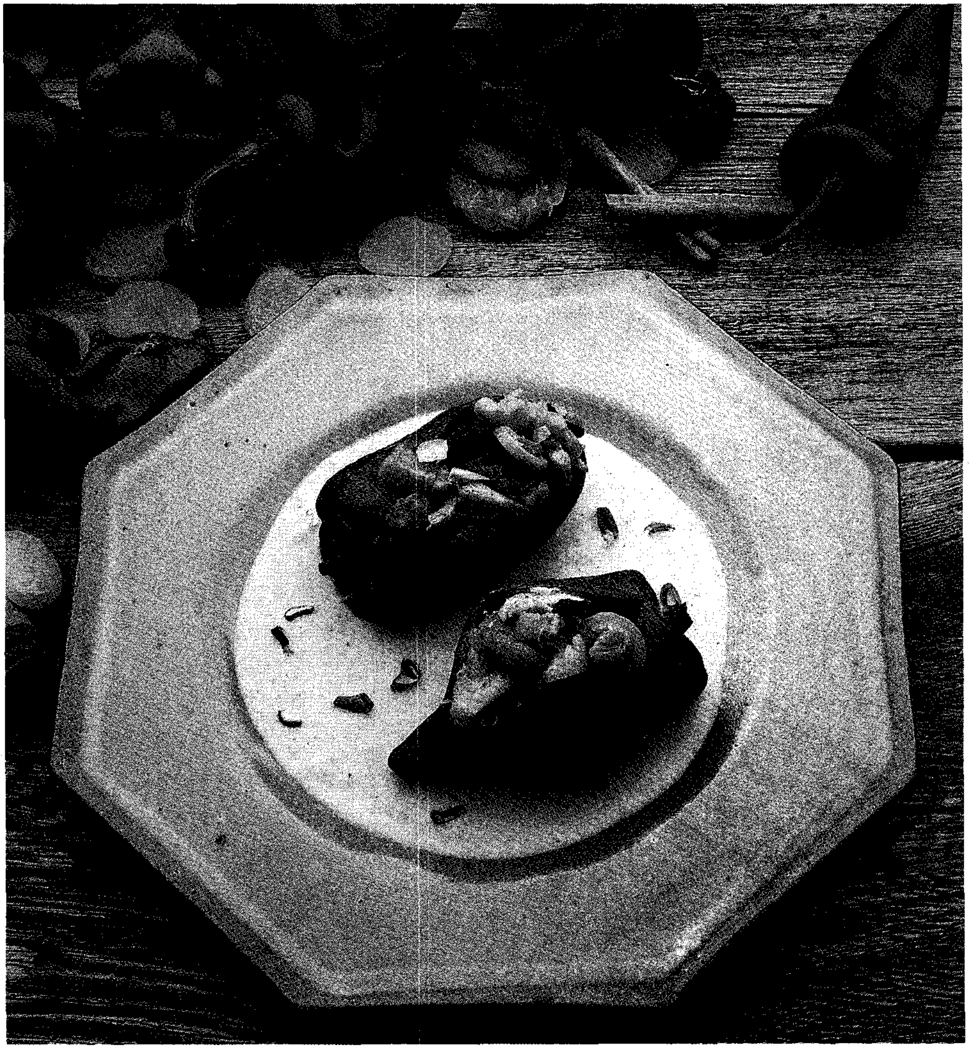
SIX LITTLE PEPPERS

FOOD NEWS
ZARELA



Zarela Martínez's poblanos rellenos make good eating on a winter night. Fiery, with a faintly sweet, headily spiced filling, they are also a fine way to use any leftover chicken in the house. (Fresh poblano chiles are available at Fairway all year.)

"Serve the poblanos whenever you want—right from the oven or reheated—and let the party roll," says Martínez. "My grandmother Analinda would have approved of this dish. She used to say, 'Some dishes spoil the fun.' But she couldn't have meant these peppers."

—Barbara Costikyan

ZARELA MARTÍNEZ'S POBLANOS RELLENOS

6	**large poblano chiles**
	Vegetable oil
1	**stick unsalted butter**
1	**cup chopped onion**
1	**tablespoon minced garlic**
½	**cup pimiento-stuffed green olives, sliced**
½	**cup each dried apricots, peaches, and pitted prunes, diced**
1½	**teaspoons each ground cumin and Mexican cinnamon**
¼	**teaspoon ground cloves**
2	**cups cooked chicken, shredded**
	Salt
8	**garlic cloves, unpeeled**
3	**large tomatoes, unpeeled**
1	**medium onion, unpeeled, halved crosswise**
1½	**cups heavy cream, reduced to 1 cup**

Preheat oven to 500 degrees. Make a small lengthwise slit in each chile. Fry chiles in ½ inch hot oil until beige and puffed; remove from oil. Peel and seed under cold water; set aside. (Handle peppers carefully, as they can irritate skin.)

Melt butter in a large frying pan over medium heat; add chopped onion and minced garlic, and cook for 3 minutes. Add olives and dried fruit, and cook for 2 minutes. Stir in spices and chicken, and cook for 2 minutes more. Add salt to taste.

Stuff poblanos with mixture, and bake on a greased pan for about 7 minutes.

Make sauce: Broil garlic cloves until browned, tomatoes and onion until charred and soft; peel, and purée in a blender until smooth. Add cream, and blend.

Transfer purée to a saucepan. Cook over high heat until bubbling, then over low heat for 5 minutes. Add salt to taste. Spoon sauce onto plates, and arrange poblanos on top. Serves 6.

STYLIST: GILLIAN DUFFY

Illustration by John Parks. Plate, Frank McIntosh at Henri Bendel.

PHOTOGRAPH BY PHILIPPE-LOUIS HOUZÉ

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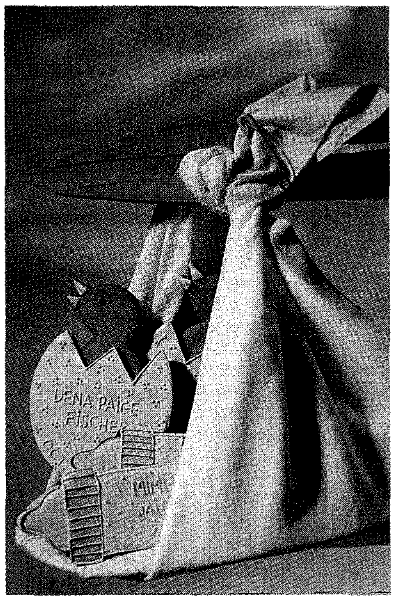
The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Baking the News

We've nibbled and admired Patti Paige's clever cookies (which she makes from custom cookie cutters) for years. So when a hatching chick arrived on our desk, we assumed it was just her latest creative effort, only to discover that it heralded one of a different kind—the arrival of Dena, Paige's baby girl. Delighted by the enthusiastic response to her announcement, Paige decided to package her culinary proclamations: Just call and tell her your baby's name and date of birth, give her a list of addresses, allow ten days, and she'll mail out munchable notices of your little one's appearance ($8 per personalized cookie, minimum order of twelve, plus $4 per cookie for postage and handling).



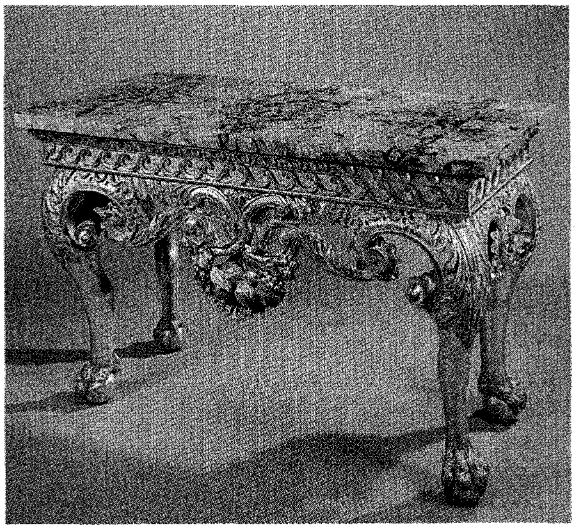
BAKED IDEAS/*925-9097*

Kitty in Pink

Your peripatetic Persian or roving Russian Blue will feel more at home on the road if you cradle him in Cynthia Cobey's airy wicker carrier (it comes with a chintz cushion and catnip toy), while your sedentary Siamese or home-loving Himalayan will find Cobey's chintz futon (it rolls up and ties) or round willow bed (with its feathery cushion) irresistible. (From $22 for the kitten carrier to $36 for the small futon to $48 for the large-size bed.)

KAREN'S FOR PEOPLE & PETS/*1220 Lexington Avenue, near 82nd Street/472-9440*

Show Haute



Another year? Well, then, it's time for another Winter Antiques Show at the Armory. And this one promises an eighteenth-century Williamsburg garden, 73 American antiques and art dealers (including, for the first time, Bernard Steinitz and his collection of seventeenth- and eighteenth-century French furniture and *objets*), panel discussions, and illustrated lectures. Among the rare and wonderful treats are an eighteenth-century carved and gilded George II console table with a marble top from Gene Tyson (above), Didier Aaron's two-tier French console *dessertes,* Earle D. Vandekar of Knightsbridge's Delft duck butter tubs, and Ralph M. Chait Galleries' *famille verte* porcelain ewer.

WINTER ANTIQUES SHOW/*Seventh Regiment Armory/Park Avenue at 67th Street 665-5250/Saturday, January 23, through Sunday, January 31/Admission, $10*

Photographs: left, Monica Stevenson; top, Tony Cenicola; bottom, Richard P. Goodbody, Inc.

Art/Kay Larson

IN THE ABSTRACT

"...'Mondrian,' at the Janis Gallery, is a special gift. Louise Bourgeois's surrealism is an abstract portraiture of an inner life..."

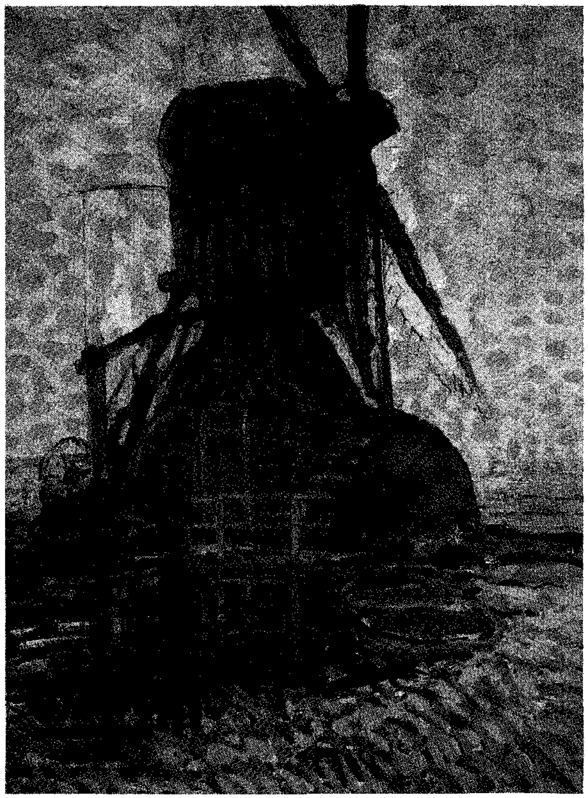
NEATLY PRUNED AND ESPALIERED, AN artist's career is too often trained to fit the cultural requirements of the modern museum. An errant limb is lopped off here, bent there, tied to the scaffolding of history. The whole *oeuvre* must be only so large, to fit its allotted space. We grow used to its final form—until we come across the original tree, wild and profuse in its grassy pasture.

Feeling some affection for the obstreperous and unpredictable, Sidney Janis and his son Carroll have imported a significant hoard of Mondrians—29 paintings and fifteen drawings—from the pre-eminent collections in the Hague Gemeentemuseum, which has a longstanding relationship with the gallery. Some of these pictures are extraordinarily well known; some are scarcely seen even in the Hague. **"Mondrian"** is a special gift.

Mondrian lends himself handsomely to pruning—he of the purist impulse, gradually whittling away at the natural world. The Janis Gallery, by including at least one representative piece from just about every phase of his career, is able to suggest the passionate discontent that underlay his search for a floating utopia of right angles. He never quite rested anywhere, and many of his stopping-off points now look startlingly topical.

Mondrian began his quest in the landscape, abruptly leaving behind his khaki-and-olive realism of 1907. We generally know how the crabbed lines of tree branches became a delicately resonant hatch work, then an architecture of rectangles. But he also, less familiarly, groped his way toward abstraction through color. By 1908, during his brief season as a Fauve, he had begun to atomize the landscape into dabs of pigment that shimmer in hallucinatory heat waves in *Windmill in Sunlight,* a painting that, in style if not in subject, could convincingly show up in an eighties Lower East Side storefront. At the time, *Windmill in Sunlight* must have suggested a debt to Impressionism; now its dissolution into red, yellow, and blue seems to prefigure the atomizations of form and color that produced, for instance, his pastel checkerboard composition from 1919.

Mondrian struggled perpetually with style. A fleeting Romantic phase in 1916 produced *Mill in Evening,* the black building scraping against a moonlit sky whose clouds are cubic. The knotted tree branches in the realist *Farm at Duivendrecht,* from the same year, can be traced back to his Fauvist *The Red Tree* of 1908 and to the gray Cubist tree he produced in 1912, after moving to Paris. Until the twenties, he tried on a new approach roughly every year or two; even afterward, in his cubic compositions, he moved restlessly through a list of variations. His path was remarkably erratic, encompassing everything from realism to expressionism to geometric abstraction. Yet he left a consistent trail through the inconsistencies. An artist so provocative will always renew himself, enduring dystopia on his way to an ideal. (110 West 57th Street; through February 13.)



MILL POWER: *Mondrian's 1908* Windmill in Sunlight.

THE SHOW OF DRAWINGS BY **Louise Bourgeois** at Robert Miller is a satisfying event, both in its further revelations about Bourgeois's importance and in what it promises for artists now. Stashed away in drawers and cupboards, the drawings have not (in the main) been seen in the 40-odd years since they were produced. Shown now, they revise her relationship to Surrealism and Abstract Expressionism, and display a breadth to her work that, in many ways, is more instructive than the entire retrospective given her by the Museum of Modern Art several years ago.

Beginning in the mid-forties, Bourgeois dipped episodically into a kind of journalism of images. She has always denied a direct link with European Surrealism; though she studied art in Paris in the twenties, she was never a member of André Breton's club. Instead, she positioned herself—simply by pursuing what she was interested in—on the fringes of New York abstraction. The drawings date mainly from the late forties and early fifties (there is a separate room full of recent works) and are much too intimate and unambitious to have attracted much attention from her peers, but in retrospect they are firmly anchored in that time: in the authority of the abstract gesture, which is, in essence, a flight of the unfettered (sur-real) imagination. Her version of surrealism (with a small *s*) is free of ideological props; it's a kind of abstract portraiture of an inner life. Artists of the eighties who are considering the potential for a new abstract surrealism will take careful measure of this show.

Bourgeois's drawings are not studies for sculpture; they are descriptions or analogues of her existence to herself. They are not so much mythic (like Pollock's Surrealism) as they are personal, intense, and diaristic—sometimes acutely and even unnervingly so. Bourgeois has ferreted around in the female body—its generative functions, its weightiness, its streaming hair and pendulous flesh—with an honesty based on the expectation that she was talking to herself. Some drawings refer to her

Courtesy of Sidney Janis Gallery, collection of Haags Gemeentemuseum, the Hague.

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familiar metaphors: the woman-as-house, the many-breasted nurturer, the androgyne. Some are landscapes, entirely of line. Some are abstractions, but with a characteristic psychic load. It's that interplay between abstract mark and the psyche's electricity that gives Bourgeois's drawings their charge. A new book, *Louise Bourgeois: Drawings,* is sprinkled with revealing comments: "I'd say everything, going from day to day, depends on . . . the quality of your sublimation," Bourgeois says, speaking, perhaps, for the nineties. (41 East 57th Street; through January 30; the book, published by Robert Miller and Daniel Lelong, is $75.)

ANA MENDIETA SEEMED FATED TO LIVE an extraordinary history. One of thousands of Cuban children separated from their parents after the revolution and sent to the United States—to live in orphanages and foster homes, in the case of Ana and her sister—she died at 36 from a suspicious fall out a New York window. Her husband, the sculptor Carl Andre, was arrested and indicted. (The trial is scheduled for this month.)

The art world split over this disaster. Mendieta, who had will, determination, and charm, collected a lot of support. The New Museum's "**Ana Mendieta: a retrospective**" gently sidesteps the drama of her death, but the show's motive is complex, more than merely art.

Mendieta mixed the details of her life and work, and no one has successfully separated them. During graduate school in Iowa in the early seventies, she began a set of projects in which the silhouette of her body was impressed onto the raw earth: as an outline, sometimes created by mud, flowers, shells, cloth, leaves, or a burning ring of fire; or as a female form, a gash or negative space sometimes set ablaze with gunpowder or fireworks. These simplistic excursions in search of a primal self used the commonplace diction of seventies earth art; in their own time, they were barely noticed and hardly remarkable. Now, at such a remove, and with death as a tragic closure, Mendieta has finally found her audience.

The New Museum's show—row on row of unremarkable photographs—requires creative reconstruction of her best work, the haunting pursuit of a fleeting shadow across the landscape. On the other hand, the sculptures she began making in 1983—mixtures of earth and binder spread into flattened, primordial female shapes on the floor—resemble oversize cookies. Mendieta understood form only in its absence, its negative—the burning void in her life. Even etching her image into tree trunks with gunpowder is more successful than her attempts to turn the void inside out and give it three-dimensional substance. She was a limited artist, but she had a deep soul. (583 Broadway; through January 24.) ▬

Books/Rhoda Koenig

DIFFERENT STROKES

"...Ethan Canin's stories are full of surprises, unexpected flights. James Salter's style is no less powerful for being sly and cool..."

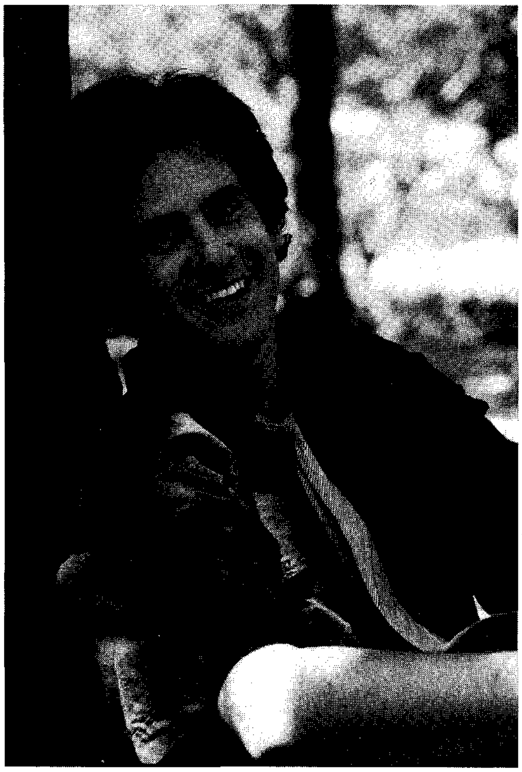
Emperor of the Air, *by Ethan Canin. Houghton Mifflin; 179 pages; $15.95.*
Dusk and Other Stories, *by James Salter. North Point Press; 176 pages; $14.95.*

THE VOICE IN ETHAN CANIN'S SHORT STORIES is one of unmistakable youth—not the enervated youth we've heard so much from over the past few years, with its emotions stuffed up its nose, but youth that takes risks and realizes how interesting it is to be alive. Even the stories about people who suppress their feelings bristle with swift, sharp lines, like the opening of "Pitch Memory": "The day after Thanksgiving my mother was arrested outside the doors of J.C. Penney's, Los Angeles, and when I went to get her I considered leaving her at the security desk. I thought jail might be good for her."

The immediate cause of this resentment is made known before we've read a page. Mother has been making a list of great women, including Emily Brontë. " 'What about *Charlotte* Brontë?' says my sister, Tessa. ...'Charlotte was a lesser talent, honey.' She smiles at Tessa. Tessa is a heart surgeon. 'Marie Curie,' says my mother. 'Don't forget Lizzie Borden,' I say. I am a waitress." Neat.

Canin, a 27-year-old medical student who took lessons in fiction from (yes, indeed) Danielle Steel, writes about families, mostly Californian, caving in at the seams, about teenagers nervous and thrilled by their formless futures and old people full of beans and principles. The middle-aged do not come in for much of Canin's sympathy, though. Mothers, like the hapless shoplifter, are well-meaning but dense, fathers sullen and brutal, contemptuous of their sons and drunk at their daughters' weddings. "You don't have to get to know me," one of them tells his son on a trip to the beach in "The Year of Getting to Know Us." It's not necessary " 'because one day you're going to grow up and then you're going to *be* me.' He looked at me and then out over the water. 'So what I'm going to do is teach you how to hit.' "

Though Canin's characters have strong family resemblances, each one leaps into a solidly imagined life of his own, talking to us (all but one story are first-person) like a frank but thoughtful friend. The retired salesman in "We Are Nighttime Travelers" has been married 46 years and loved his wife for at least half of them, but "now I stand by myself in our kitchen in the middle of the night; now I lead a secret life. We wake at different hours now, sleep in different corners of the bed. We like different foods and different music, keep our clothing in different drawers, and if it can be said that either of us has aspirations, I believe that they are to a different bliss." But even marriages of 46 years are alive and growing: In the middle of an icy, moonlit night, the husband, who has become a belated lover of poetry, finds a way to synthesize his and his wife's separate bliss. Knowing but not despairing, Canin's stories are likewise full of surprises, unexpected flights.



HEAD START: *Canin makes a stellar debut.*

If the stories in *Emperor of the Air* vault with energy, the ones in James Salter's collection lurk and slink. These are tales of shadows playing across the punitively white, sun-washed wall of a Mediterranean villa, of cruelties greater than any meted out by hunters or nature waiting in the dark heart of the wood. Mrs. Chandler in "Fields at Dusk" has lost everything but money—husband, son, and beauty have departed. "She stood in front of the mirror and looked at her face coldly. Forty-six. It was there in the neck and beneath her eyes. She would never be any younger." Now she learns that her caretaker, who has lately become her lover, won't be coming back. Thinking of the geese she has seen earlier in the day, and remembering the ones she watched with her child, she imagines, "Somewhere in the wet grass ...lay one of them, dark sodden breast, graceful neck still extended, great wings striving to beat, bloody sounds coming from the holes in its beak."

Salter—the author of several novels, among them the marvelous *A Sport and a Pastime*—writes with a delicate, surgical touch, in a style that is no less powerful for being sly and cool. Most of these stories are set far from America—in Barcelona, Basel, New York—and they are lightly brushed with what we like to think of as Continental perversity. (Though, amusingly, in "American Express," it is the young, hotshot lawyer from the States who corrupts the girl he meets in Italy. "Women fall in love when they get to know you," he tells an importunate girlfriend. "Men are just the opposite. When they finally know you they're ready to leave.")

Perhaps the most remarkable story in this exquisite collection is "Akhnilo," which concentrates much of what Salter has to say about the mysterious silences and sounds of earth. A former alcoholic wakes before dawn and looks out at the night. "It seemed he was the only listener to an infinite sea of cries. Its vastness awed him. He thought of all that lay concealed behind it, the desperate acts, the desires, the fatal surprises.... In ravenous burrows the blind shrews hunted ceaselessly, the pointed tongues of reptiles were testing the air, there was the crunch of abdomens, the passivity of the trapped, the soft throes of mating. His daughters were asleep down the hall. Nothing is safe except for an hour." ■

Photograph by Lorin Klaris.

Music/Peter G. Davis

IN PRAISE OF 'VENUS'

"...The opera lasts only about an hour and never wastes a note; it's amazing how much variety John Blow crammed into his score..."

ARCADIAN ROMP: *The Mannes Camerata in the seventeenth-century* Venus and Adonis.

THERE IS PROBABLY A GOOD STORY BEhind John Blow's **Venus and Adonis,** but we will never know the whole tale. Blow wrote his miniature pastoral opera in 1682 or thereabouts as a courtly entertainment for England's Charles II. According to marginal notes on the original manuscript, one of the king's mistresses, Mary (Moll) Davies, played Venus, and their precocious daughter, Lady Mary Tudor (only nine years old at the time), was typecast as Cupid. History is silent about the rest, but at least we have the opera, which sings eloquently enough for itself.

I wonder if the world premiere could have been as diverting as the recent production devised by Paul C. Echols for his Mannes Camerata at the Mannes College of Music. This was apparently the work's first performance in New York, which seems odd for an opera of such high historical reputation and easy accessibility. Of course, it is something of a fluke, since Blow never had an occasion to write another dramatic work. Although his sole effort in the form must certainly have had a big influence on Purcell's more famous and even greater *Dido and Aeneas* of 1689, English opera more or less stopped right there until 1945, when Benjamin Britten came along with *Peter Grimes.*

Venus and Adonis lasts only about an hour and never wastes a note, but it's amazing just how much variety Blow managed to cram into his score. There are a couple of luscious love duets, a delightful sequence of French-style dances, a comical mini-masque in which Cupid gives a spelling lesson to his little followers, and a death scene for Adonis with a chorus of mourners that touches on real tragedy. The music ingeniously reflects every verbal nuance in the anonymous libretto, which pokes a bit of gentle fun at the amorous intrigues of Charles's court—the message must have been crystal-clear to all when Venus sang, "I give him freely all delights/With pleasant days and easy nights." Perhaps Blow could not toss off memorable tunes with the facility of Purcell, but he imbued Venus's juicy lines with a glowing sensuality that his younger colleague never matched.

As with past Mannes productions, historical details, musical authenticity, theatrical values, and available space were all carefully evaluated and effectively combined. A small puppet-like stage at the far end of the auditorium accommodated Venus, Adonis, and an endearing vision of seventeenth-century British Arcadia, while the dancers performed in the large center aisle that divided the audience. Eight musicians playing period instruments provided the lively, fine-tuned accompaniment, overseen by Dongsok Shin from the harpsichord. The singing could have been better—Joy Blackett's husky mezzo-soprano sounded uncomfortable in much of Venus's music, and the chorus of shepherds never quite agreed on intonation. No matter. Blow's sophisticated opera sings knowingly of experience in measures of disarming innocence, and it was precisely that piquant spirit the Mannes Camerata captured so distinctively.

THE METROPOLITAN OPERA'S WOEBEgone **Macbeth** revival was probably doomed from the start, a lethal combination of poor artistic judgment and plain bad luck. To judge from the defeated look and sound of the thing at the first performance, Verdi's opera had been written off and abandoned even before rehearsals began. The primary motivation for everyone involved, it seemed, was to get the whole tedious job over and done with as professionally as possible and move on to more pressing problems.

Generally reckoned as a failure when new six years ago, the production was originally a peculiar fantasia on *Macbeth* as it might have been presented in 1865, the year Verdi revised the opera for Paris. The results ranged from risible to downright bizarre, but most of the worst miscalculations have since been removed or toned down, notably the weird Halloween party that erupted each time a coven of witches galumphed madly across the stage. Nothing positive has been devised to take the place of that and other oddities, and the opera now plays against a flat, neutral background devoid of any dramatic character. Sir Peter Hall, who directed in 1982, is no longer credited with the production, and rightly so—there is none.

All this might not have mattered so much if the revival had gone according to plan. By engaging Eva Marton and Renato Bruson as the Macbeths, Samuel Ramey as Banquo, and Giuseppe Sinopoli to conduct, the Met was obviously hoping for old-fashioned star chemistry to fill the vacuum, possibly even to stir up a bit of excitement. And perhaps it would have worked, but we'll never know. Since everyone except Ramey eventually can-

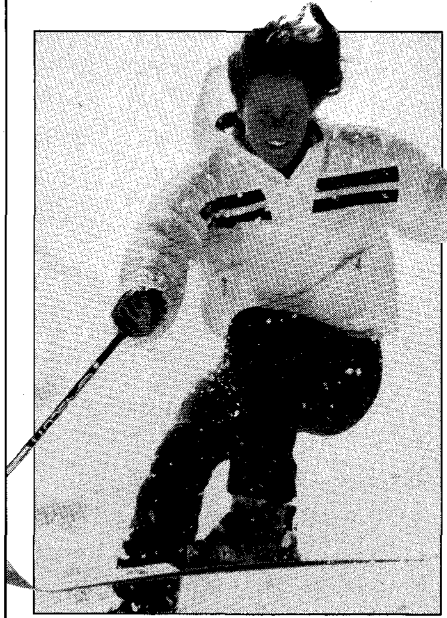
Photograph by Andrew Strawcutter.

celed, the Met was forced to rustle up plausible replacements at short notice, no easy task for an opera this notoriously difficult to cast.

So no fewer than three couples will be rotating in the roles of Macbeth and his lady over the next few weeks, and I'm afraid the first pair at bat has already struck out. As Lady Macbeth, Elizabeth Connell is more mousy than tigerish, assuming one stock pose after another, pecking away at the notes with a pushed-up soprano of limited range, color, and expressive depth. Frederick Burchinal sings the title role robustly but monotonously, and his dramatic presence is nil. Even though he is killed off early in Act II, Ramey steals the show without half trying, mainly because he makes fabulous sounds and instinctively realizes that no one else onstage is in his league. Kazimierz Kord conducts lamely, and the Met orchestra continues to show alarming signs of deterioration. The increasingly lengthy absences of James Levine may have something to do with that.

OLIVIER MESSIAEN'S MUSIC WAS NEVER meant for me, and I find the excesses of his **Turangalîla Symphony** especially hard to take. Still, this uninhibited 80-minute stew of Catholic mysticism, Hindu eroticism, palindromic rhythms, and birdsong must have something: The score has rarely been out of earshot since Leonard Bernstein led the premiere with the Boston Symphony in 1949. A number of eager young conductors have recently been attracted to the piece—there are excellent new recordings by Simon Rattle (Angel) and Esa-Pekka Salonen (CBS)—and Zubin Mehta chose *Turangalîla* for his first program this month with the New York Philharmonic after a year-long sabbatical. The 79-year-old composer was on hand for the occasion, as were his preferred soloists, the pianist Yvonne Loriod (Messiaen's wife) and her sister, Jeanne, at the Ondes Martenot.

Not being a particularly enthusiastic Mehta partisan, either, I was surprised at how absorbing the performance turned out to be. The score engaged the conductor's interest in ways the standard orchestral repertory seldom does, and there was always some kind of real musical interaction going on, even if one did not necessarily warm to the results. Perhaps Mehta was concentrating extra hard for purely practical reasons—Messiaen's big orchestral pieces are ferociously complex, and they scarcely play themselves. In any case, this was not only a virtuoso presentation of the notes but also a deeply committed interpretation of them, a disciplined performance that was both cogently organized and melodramatically explosive at all the right moments. Messiaen and Mehta definitely make up a team. ▬



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HOME ON THE RANGE

"...The independent cinema has become not just a movement but a sensibility: Ruralism is in, 'sophistication' is out..."

THE RULING IDEAS AMONG AMERICA'S INdependent feature-film-makers seem obvious enough. Stay out of Hollywood, physically as well as spiritually, for in that place there is sin. Stay out of the big cities and far away from the fast life. No movies about arbitrageurs or female executives with floppy ties. Find the other people out there—the ones who work on farms, wait on tables, serve drinks in bars. These people don't think about crime, though they constantly think about money; they couldn't care less about fashion, though they certainly care about sex. Many of them have to deal with loneliness and boredom and shapeless lives—lives that don't happen.

Not all independent features fall within this description, though in the past few years there have been plenty that do, or do in part—*Desert Hearts, Desert Bloom, El Norte, Northern Lights, Smooth Talk, Nobody's Fool, Return of the Secaucus 7* and *Matewan, The Trip to Bountiful,* plus many others, including two new movies, **Stacking** and **Patti Rocks.** The independent cinema has become not just a movement but a sensibility: Ruralism and regionalism are in, cosmopolitanism and "sophistication" are out. Even the titles have an earnest, local, walking-across-open-fields sound: *Lemon Sky* and *Rachel River* and *The Silence at Bethany* are some of the films we'll see in the next year. They sound like young-adult novels with gentle watercolor cover art. One fears the onset of a new gentility.

The independents often have to struggle to get a decent theatrical release for their films; they have to fight for attention from critics and the public. They live in a difficult world. Nevertheless, it *is* a world, not a vacuum. Foundations and even government agencies, like the National Endowment for the Arts, put money into the independents; American Playhouse, which produces films for initial theatrical release and eventual public-television broadcast, is a mainstay. Robert Redford's Sundance Institute raises its hands in blessing, and the United States Film Festival (taking place right now in Utah), which Sundance is presenting, offers many of the films to the press and public in sympathetic surroundings. Journalists usually give the films the benefit of the doubt.

And so, despite the hardships of the independent filmmaker's life, he leads, in a way, a protected existence. The independents are protected not just by institutional support but by the assumption of virtue. They go about their work with a sense of higher purpose, a state of mind perhaps not easily found in a young, fresh-out-of-UCLA director making his first teen slasher movie. Some of the independents cultivate a certain righteous armor. Is this a useful habit? I'm not so sure. In the arts, virtuous thinking can be a mistake and even a danger. Anti-Hollywood sentiment, like all forms of high-mindedness, may conceal a tendency to hypocrisy and arrogance, and can easily pass as a warrant for solemnity and dullness. From the evidence of their work, one can say that some of the independents underestimate the difficulty of truly entertaining an audience.

Eager to get away from the conventional side of narrative filmmaking, they may take a cavalier attitude toward plot, neglecting to work out the elements of a story in dramatic terms. Indeed, one of the reasons I love the Coen brothers' movies is that these two have a strong sense of fable. A picture like *Blood Simple,* derived from pulp fiction, B movies, and country ballads, moves along with an inexorable narrative logic. But too many independent films wander around aimlessly and wind up in the air, and not because the directors have lost their way—like Godard in an antic mood—exploring radical new techniques. Many independents assume an indifferent attitude toward language as well. Setting characters in rural areas hardly absolves one of the responsibility for writing good dialogue. Rural inarticulateness and diffidence are just a lazy convention—and an evasion.

TRAVELING MEN: *John Jenkins and Chris Mulkey in* Patti Rocks.

Stacking could be a catalogue of these fallacies. The elements are: beautiful high meadows in Montana in summer; a family that may lose its farm; a strong-willed girl coming of age (the quintessential indie heroine); the wonderful Christine Lahti playing a stranded woman who wants excitement; mush-mouthed Frederic Forrest as a drunken farmhand. In an indulgent mood, you might find the movie rueful and touching; unindulged, it's merely boring.

In David Burton Morris's *Patti Rocks,* set in Minnesota, the characters, to my relief, talk a great deal. The movie is about two blue-collar workers, Billy and

Photograph by Joel Warren.

Eddie, who are obsessed with women and also hapless with women. The director has acknowledged the influence of Bertrand Blier's raffish celebrations of male bafflement. A little closer to home, the movie picks up the characters (and actors) from Morris's 1975 movie, *Loose Ends.* I haven't seen *Loose Ends,* but the press notes say it's about two men who don't know what to do with themselves. Thirteen years later, they still don't.

Billy (Chris Mulkey) is often stupid, but he has a wheedling, dominating way with women—he's the kind of childish American buffoon who wants women so badly he usually gets them. He's good-looking but rubbery and insensible—a man without dignity who doesn't care if people think he's a bum. His friend Eddie (John Jenkins), who's older, with a full head of gray hair and handsome features, doesn't make a fool of himself, but he's defeated, burnt out. Jenkins's character is easier to take, but Jenkins is a less forceful actor than Mulkey—he's almost too refined to play a mechanic.

The men set out to visit a woman, Patti, whom Billy has gotten pregnant; he can't face her alone with the news that he has a wife and two children, so he bullies Eddie into coming along with him. And as they drive through the night, explicitly sexual jokes and complaints and tall tales come pouring out. The script was written by the three actors and the director, and much of it—particularly the dirty talk—sounds like it's been overheard and compiled as an anthology of American goatishness and paranoia. The movie is trying to expose the way men talk when women aren't listening (worse than women's wildest dreams), but the dialogue is impersonally raunchy. These guys have been set up as dummy prole Americans; I'm not convinced I'm listening to two individual men. And it's opportunistic and artistically naïve to dump pages of profane material into a movie without using and shaping it dramatically.

As the men drive through the night, there's some suspense about how the woman will greet them. Morris makes this pay off: Patti Rocks turns out to be a small, skinny, but determined woman with amazingly quick perceptions and no illusions about men. Karen Landry (who's married to Mulkey) creates some real sexual intimacy in her few scenes with the two men. No longer young, Patti is just as determined to have her own way sexually as they are, and a lot more sure of herself—she's hardly the kind of pushover implied by the men's rant about women. *Patti Rocks* isn't anything great, and some of it has the atmosphere of a male mea culpa, but at least it lives in the adult world. It isn't "rueful," it's bitter—a welcome taste in the independent-film world, where blandness, the killer insect, destroys a whole crop of movies. ■

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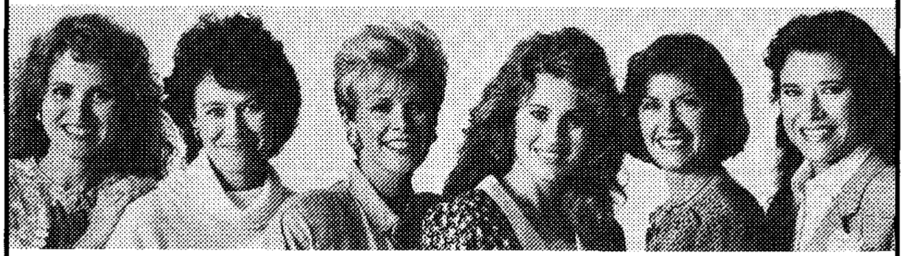

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Television/John Leonard

BROADCAST VIEWS

> "...*The Murder of Mary Phagan* is exactly what network television ought to do more of. *Television* is fun and uninformative..."

The Murder of Mary Phagan (SUNDAY, January 24, 8:30 to 11 P.M.; Tuesday, January 26, 9 to 11:30 P.M.; NBC) is an uncommonly scrupulous and affecting account of "the American Dreyfus case"—the rape and murder of a thirteen-year-old girl in Atlanta, Georgia, in 1913; the trial and conviction for those crimes of Leo Frank, a Brooklyn-born (and Jewish) manager of the northern-owned pencil factory where Mary went on the Saturday of her death to collect her pay; the agony of conscience of Georgia's governor, John Slaton, who would sacrifice his chance for the U.S. Senate by commuting Frank's sentence; and the lynching of Frank, which seemed preordained.

The facts haven't changed since John F. Kennedy's *Profiles in Courage,* although this script, by Jeffrey Lane and George Stevens Jr., based on a story by Larry McMurtry, is a lot more thoughtful about populism and xenophobia as well as anti-Semitism. Director Billy Hale knows how to move around people, horses, umbrellas, and freight elevators. Music man Maurice Jarre is on his best (subdued) behavior, and the actors cooperate wonderfully, even when, like Rebecca Miller (the talented daughter of Arthur Miller and Inge Morath) and Cynthia Nixon (a nymphet of surpassing exasperation), they haven't enough to do while the men make ugly history.

Jack Lemmon is perfect as John Slaton. He's had plenty of practice playing similar parts in movies like *The China Syndrome* and *Missing.* His governor is decent, baffled, and stubborn instead of superheroic: "I just want to know what happened." He's been mousetrapped by an ambitious prosecutor (Richard Jordan). His courage wavers like a needle before swinging true north on the moral compass, but he is implacable once pointed in the right, unpopular direction. We are made to feel we might have behaved as honorably in his place, but we're not entirely sure, and neither is he.

Richard Jordan must wonder why he's once more the heavy. After so many TV appearances as the designated lunatic, he seemed finally to have joined the A-Team this season as Edward Woodward's assistant on *The Equalizer,* and yet here he is again, as prosecutor Hugh Dorsey, with his lean and hungry look, set on hanging the wrong man. Why? Because it's a shrewd career move? One of the pleasures of watching Jordan work is that he can be relied on to supply his own motives for any aberrant behavior; he seethes with internal contradictions.

As Leo Frank, Peter Gallagher reminds me of a young Martin Landau, abrupt and incredulous, uncomfortable in his symbolic innocence, unable to breathe inside his own abstractions. Such a person *wouldn't* know the names of the young women who worked sharpening his pencils. It isn't necessary that we like him; it is even refreshing not to have to. His otherness helps explain, while not excusing, the antipathy of the townsfolk—not night riders but the dirt-poor, God-fearing peaceably assembled. One of their own had been brutally wronged. The man sentenced to hang for it had wealthy and powerful *outside* friends. In Atlanta, they knew that justice had been bought before.

And Tom Watson speaks for them. Robert Prosky, from *Hill Street Blues,* turns in a solid performance, but he and *Mary Phagan* can merely hint at the complications of a Georgia political boss who turned on his protégé, Slaton, and actively encouraged the lynching of Leo Frank. Once upon a time, Watson had been a progressive. He was the Populist candidate for president of the United States in 1904. Too many defeats embittered him. Like most of Atlanta, he more readily disbelieved the outsider, Frank, than the local black man with a criminal record who was Frank's principal accuser. Anti-Semitism begins with fear of the unknown and ends in murder.

ODD MAN OUT: *Jack Lemmon as courageous governor John Slaton.*

Leo Frank was posthumously pardoned by the state of Georgia in 1986. I can't help thinking that *The Murder of Mary Phagan* is exactly the sort of thing network television ought to do more of: history with nuance, the sociology of culture. There's no reason, for instance, that such John Sayles movies as *Matewan* and *The Brother From Another Planet* couldn't likewise have been commissioned by NBC or ABC or CBS, instead of the forthcoming and obscenely expensive Sidney Sheldons and James Clavells.

IT'S PROBABLY JUST AS HARD FOR TELEVISION to contemplate itself as it is for fish to ponder water; they're swimming in the stuff. But Granada in England contemplated itself for thirteen hours, and then WNET in New York and KCET in Los Angeles looked at what Granada'd thought, and thought some more on their own, and added and subtracted, and the result is an eight-hour amalgamation called **Television** (Mondays, January 25 through March 14; 9 to 10 P.M.; Channel 13), which is enormous fun and not especially informative, although Edwin Newman does his sour-avuncular best.

What we see is (1) sports, space shots, coronations, and assassinations; (2) comic moments from Milton Berle to Norman Lear and Garry Shandling; (3) the early days, when the inventors were crazier than the programs; (4) the Vietnam War, the civil-rights movement, Czechoslovakia, Watergate, and terrorism; (5) Edward R. Murrow, Joe McCarthy, Richard Nixon, Ronald Reagan, and the plight of the vanishing documentary; (6) the "Golden Age" of *Studio One* and *Playhouse 90,* when it was fun to be "live" and Freudian and claustrophobic, devolving into cops and robbers on videotape, with every once in a while a *Death of a Salesman;* (7) game shows, talk shows, MTV, and "Whatever happened to Carol Burnett?" And we view with alarm, worry about our children, and quote Bill Moyers.

All the proper things are worried about, including the profit motive and the fact that Americans have the TV set on more than seven hours a day, and by the time your kids are eighteen years old they'll have watched 350,000 commercials. I get the feeling that what Newman and Moyers and Fred Friendly and George Gerbner really want is for television to substitute for the family, the schools, the churches, the museums, stage and screen, and Congress and conjugal bliss, *and* to be *better* than all of these, somehow godly, sort of like Israel. Whereas it's obvious to vulgarians like me that television, containing everything, is going to be as good and bad as everything.

If we have to think about it, consider this: Before midnight, anthropology; after midnight, archaeology. Without TV, we wouldn't know what the popular culture is trying to tell us about our fantasy life, our subconscious pulp, our libidinal and sociopathic compost heap, the dark side of the American moon. And network news is a version of history superior to any we'll find in all but a handful of local tabloids. Nor can an economy based on overproduction and forced consumption get along without commercials (the eroticizing of the acquisitive impulse).

Moreover: Nobody can tell me that *St. Elsewhere* isn't better than *Dr. Kildare,* that *L.A. Law* isn't better than *Perry Mason,* that *Cagney & Lacey* and *Hill Street Blues* aren't better than *Dragnet* and *77 Sunset Strip,* and that Ed Newman and Bill Moyers aren't better than hopscotching the world for headlines with John Cameron Swayze. What's really missing from *Television* is much sense of the medium as, on the one hand, an all-devouring maw that gobbles up anything from *Scenes From a Marriage* and *The Sorrow and the Pity* (both made for television) to professional football and international terrorism (both adapted and choreographed for television), and, on the other hand, a kaleidoscope: Think visual, like the advertising agencies and the rock stars and halftime at the Orange Bowl.

That blue box, that hole in the wall of the mind, that talking furniture, is totem and circus and wishing well and om, the windshield of the mobile home of a nomadic culture, on which we experience as a nation everything that's heroic and shameful about ourselves. Ninety percent of television is rubbish, but so is 90 percent of everything else, including books and paintings and sex. There are other, quieter ways to talk to God, and it's harder than that to be One, even if, like television, you are ubiquitous. ▬

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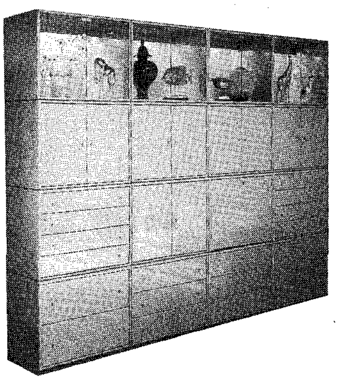

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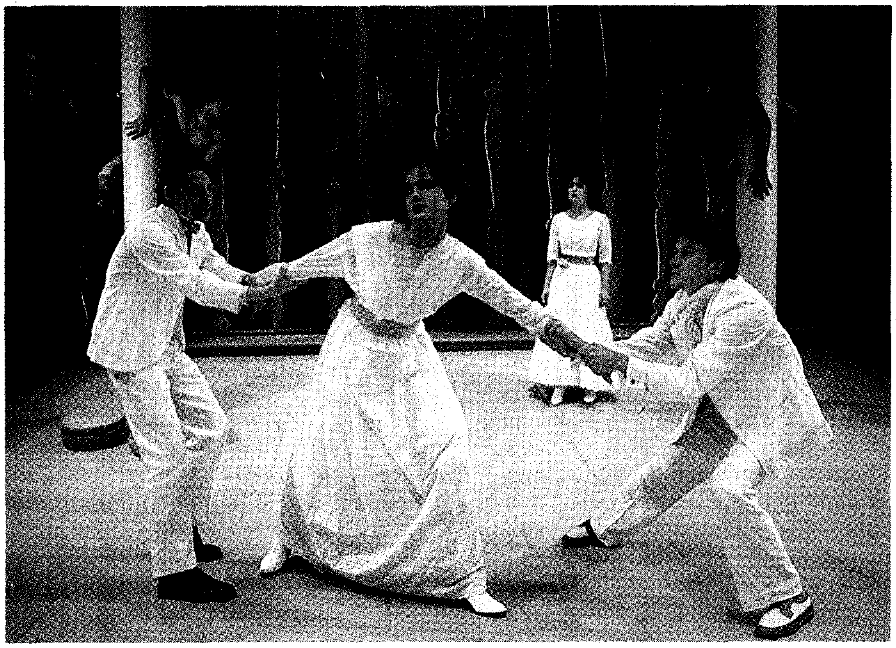

YOUNG LOVE'S DREAM: *Elizabeth McGovern as the pursued Helena at the Public.*

TILL NOW, THE CHIEF CONTENDERS FOR the true authorship of Shakespeare's plays were Bacon and Marlowe, the Earl of Southampton and A. L. Rowse. With the current production of **A Midsummer Night's Dream**, which launches Joe Papp's renewed assault on the entire canon, likelier contenders would be Bob Marley, Jimi Hendrix, and Xavier Cugat.

We are in Bahia, Brazil, circa 1900. Theseus and the Athenian nobles are European colonialists; the mechanicals, native workmen; the fairies, black practitioners of macumba, candomblé, or umbanda, as the various Brazilian mixtures of African religion, witchcraft, and reinterpreted Catholicism are called. To be sure, Papp and his director, A. J. Antoon, are inconsistent: Hippolyta, too, is black. But consistency and rationalness are, as every good knee-jerk liberal knows, reactionary and racist—the work of Exù, as the devil is called in umbanda.

The idea, if you can call it that, seems to be to make Shakespeare attractive to young people in the urban ghetto—black, Hispanic, or whatever. Since I am not a member of that urban ghetto, and no amount of artificially induced bad conscience, hypocrisy, or envy will make me feel guilty for not being one, I reject this *Dream* as having too little to do with Shakespeare's vision and dramatic poetry, though I am willing to consider it for what it's worth under another (less sweet-smelling) name—say, Product X.

Well, there is still a good bit of Shakespeare's indestructible humor; at odd moments and against great odds, some full-bodied comedy still comes through. Gone with the lyricism, however, is almost every vestige of romantic passion, which, in the original, encompasses the four lovers, Theseus and Hippolyta, Oberon and Titania, and even, in a way, Titania and Bottom. What has been added is a lot of samba, bossa nova (undistinguished music by Michael Ward), and Brazilian ambience that often clashes with what is spoken, even as some lines and bits of business emerge unintentionally demeaning to the black actors.

A. J. Antoon has directed with frantic brio unsupported by commensurate invention. Puck's endless somersaults become wearying, and we don't need a Helena who wantonly spreads her legs and sticks out a lascivious tongue. Eliminating Philostrate and some attendants impoverishes the production, as does some heedlessly rattled-off dialogue, notably by Geoffrey Owens, the Puck. It is hard to say which of the two "stars" is more irritating: Elizabeth McGovern, whose Helena is the kind of female impersonation seen in louche nightclubs, or F. Murray Abraham, whose self-adulation as Bottom seems bottomless and whose autistic behavior during curtain calls is especially distasteful. They are followed closely by Julia Gibson's Hermia, who makes a grating nuisance of herself vocally, visually, histrionically. The only truly appealing performers are Tim Perez (Flute), Steve Hofvendahl (Starveling), and Carl Lumbly, who, with better direction, could have made a fine Oberon.

Despite amusing scenery by Andrew Jackness and lighting by Peter Kaczorowski, and adequate costumes by Frank Krenz, the phrase "this palpable gross play," said of the play-within-a-play, spreads in applicability through the entire production like an unstoppable stain.

A. R. GURNEY JR.'S **Another Antigone** has a number of good basic ideas, reasonably smooth dialogue laced with pertinent impertinence, an aura of civilizedness, and plentiful guts. Why, then, did it have me frequently scrutinizing my watch during its 100 continuous minutes? Why doesn't it work at all? Because when it comes to specifics, none of them is believable.

We are on a medium-size college campus in Boston; Henry Harper, the only professor of classics, is giving a senior an incomplete, which may prevent her graduation. Instead of writing a critical paper on the *Antigone* of Sophocles, Judy Miller has gone and written her own version of the play. Though Harper gives her a generous extension on the term paper, Judy, a self-declared Jewish American princess, refuses. Denied the high grade she demands, she proceeds to produce, direct, and star in her play, and writes in a part for Dave, her lover, a floundering chemistry major and athlete. Diana Eberhart, the dean of humanities, tries to talk her friend Henry into giving Judy a B, because his students are dangerously dwindling, he has a mounting reputation for being anti-Semitic, and most of the school's benefactors are Jewish. He won't budge, and forthwith another Antigone and Creon are on a collision course.

The themes are worthy and provoca-

Photograph by Martha Swope.

"...Gurney's themes are worthy and provocative, but the author fudges the issues, and everything is left comfortingly vague..."

tive: Hellenism versus Hebraism, America's fatal lack of a tragic sense of life, the tyranny whereby minorities can bring down innocent parties with trumped-up charges of discrimination, the terrible permissiveness in our colleges, the survival and reenactment of myths in the very society that ignores them, and (though I'm not quite sure to what extent Gurney intended this) the unpleasantness of heroic figures in everyday intercourse. The trouble begins right here: The author is crowding too much into a short play; there is even a formerly aborted and almost renewed romance between the professor and the dean, not to mention private and professional disasters heaped on Henry's head. With merely four characters, Gurney gives us enough plot to keep a Greek trilogy going; why should Judy learn from Sophocles if Gurney can't?

Peripeteia piles up precariously. Every character undergoes at least one major and a couple of ancillary reversals. Judy recognizes in herself an anti-Gentilism no better than anti-Semitism; she also becomes self-destructively disillusioned, for hazy reasons, when she is most ahead. Henry Harper, the unwavering idealist, turns, under pressure, into a pitiful compromiser. Dave, who begins as a seeming illiterate about Greek drama, is suddenly revealed (to even his girlfriend's surprise) as a dedicated crypto-classicist, pulling both an academic and an emotional switcheroo. Diana commits a strategic error bordering on imbecility; she also shifts allegiances and resigns her deanship with, at best, nebulous motivation.

But I disbelieve the characters and situations fundamentally. Henry is not only ignorant of the outside world, he also knows little about how his, or any, college functions. Though he has an extensive education, he is unaware that his "original" ideas have become, since Arnold's *Culture and Anarchy*, commonplaces. And he goes around dropping classical quotations and allusions like dandruff. A professor of drama offers Judy an A in a course she didn't take, and no one challenges this. (Yet the way our colleges are going, that may not be so preposterous.) A chemistry student can write a brilliant and flawless paper for a classics course he has never taken. Most incredible of all, two of today's students speak in perfectly structured sentences and paragraphs. The one time Judy says "That's cool," she is being ironic.

And Gurney deliberately fudges issues. The end points toward a tragic mutual destruction of a latter-day Creon and Antigone, yet everything is left comfortingly vague. Even about Judy's play, Gurney remains noncommittal. It is one thing to leave it to us to judge its merits, quite another to send out willfully contradictory signals. We don't even find out how good a teacher Henry is. George Grizzard, an accomplished actor, seems uncomfortable in the role, and plays him as an excessively prissy, befuddled baby. Debra Mooney's Diana, though competent, desperately lacks charm. As Dave, Steven Flynn is not unskilled, but has an unfortunate twelve-year-old look. Marissa Chibas, as Judy, improves progressively but, like the rest, can't make us care. Even the deft John Tillinger cannot direct credibility into the play, and, for once, the production values aren't up to Playwrights Horizons' high standards. ■

Who's Who in Leather Furniture

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BY LEONORE FLEISCHER

SALON FURS

HERE ARE STYLISH FUR COATS AND JACKETS for women (sizes 4–20 unless otherwise noted), including many one- and few-of-a-kind items and samples from Guy Laroche. For example: stenciled dyed-muskrat jacket and scarf (size medium), were $3,200, now $2,400; natural Russian sable coats with wide sweep and full sleeves (sizes 8–14), were $60,000, now $45,000; natural Russian sable jackets, were $20,000, now $14,000; Blackglama natural female mink coats, were $9,500, now $6,200; natural ranch mink jackets, were $2,900, now $1,695; Blackglama or Blu-Heather natural mink jackets, were $5,295, now $4,295; sheared-beaver coats in many colors, were $5,900, now $2,900; natural silver fox coats, were $8,700, now $5,800; crystal fox coats, were $6,500, now $4,500; Golden Island natural fox coats, were $6,500, now $4,895; and more. A.E., M.C., V., checks accepted (merchandise held until checks clear); all sales final. *Karabelas Furs, Inc., 333 Seventh Ave., near 28th St., seventh floor (563-6870); Mon.–Sat. 9 a.m.–6 p.m.; through 1/25.*

AT YOUR FINGERTIPS

GLOVES, SCARVES, UMBRELLAS, WATCHES, and other accessories for women are up to 50 percent off here, including: Aris Isotoner gloves, were $24–$40, now $15.99–$28.99; Grandoe wool- or cashmere-lined leather gloves, were $30–$40, now $19.99; Totes umbrellas, were $12, now $6.99; Hansen knits (berets, scarves, headbands, and gloves), were $10–$24, now $4.99–$11.99; Omega belts, were $17–$45, now $9.99–$24.99; Barganza soft leather bags from Italy, were $28–$160, now $15.99–$48.99; a selection of Swatch watches, were $35, now $27.99; and more. A.E., M.C., V., checks accepted; all sales final. *Orva, 155 East 86th St. (369-3448); Mon.–Fri. 10 a.m.–9 p.m., Sat. till 8 p.m., and Sun. noon–7 p.m.; through 1/25.*

WAREHOUSE SALE

THIS SALE INCLUDES HUNDREDS OF floor samples and discontinued one- and few-of-a-kind pieces of high-style furniture that are usually available only to the design trade. All upholstery fabric is by Missoni; all leather is by Guido Pasquale. For example: 12-ft.-long 5-bay black ash wall unit, retail $17,500, here $7,800; matching sofa and love seat in mauve cotton-tweed, retail $6,592 and $4,592, respectively, here $2,000 and $1,500; 9-by-11-ft. corner sectional, retail $17,000, here $7,000; fully upholstered side and dining chairs, retail $1,650 each, here $400; and more. Everything sold as is; delivery additional. Checks accepted; no credit cards; all sales final. *Saporiti Italia Warehouse, 32-30 43rd Ave., Long Island City (718-729-3020). By car from Manhattan: Take lower roadway of the 59th St. Bridge and bear right onto Queens Blvd.; warehouse is two blocks north of Queens Blvd., at Skillman Ave.; Sat. 9:30 a.m.–5 p.m.; 1/23 only.*

DISCOUNTS FOR MEN

THIS CLOTHING FOR MEN INCLUDES MANY items by Adolfo, Perry Ellis, Alexander Julian, and Ralph Lauren, as well as Gilcrest's own label, and comes in sizes 36–54R, 36–46S, and 38–52L; there are also some garments in extra long, portly, short, and extra short. Two-piece single- and double-breasted suits by Gilcrest, were $239–$259, now $189–$209; by Adolfo, Ellis, Julian, and Lauren, were $299, now $239. Sport jackets (some by Bill Blass), were $189–$299, now $139–$239; wool pleated and unpleated pants (waist sizes 29–48), were $64.50, now $49.50; wool overcoats in various styles, were $239–$299, now $199–$249; raincoats (some by Misty Harbor and Oleg Cassini), including trench styles and single-breasted fly-front, were $189, now $159. Alterations free. A.E., M.C., V., checks accepted; exchanges possible on unaltered merchandise. *Gilcrest Clothes, Inc., 900 Broadway, near 20th St., third floor (254-8933); Mon.–Fri. 8 a.m.–5 p.m., Sat. 8:30 a.m.–4:30 p.m., and Sun. 10 a.m.–4 p.m.; through 2/6.*

HALF-PRICE SHOES

SHOES AND BOOTS IN WOMEN'S SIZES 6–10M are 50 percent off here. For example: Calvin Klein low-heeled pumps, were $122, now $61; Anne Klein pumps with whip-snake heel, were $125, now $62.50; suede-and-crocodile moccasins, were $127, now $63.50; snakeskin moccasins, were $140, now $70; Perry Ellis high-heeled suede pumps and loafers, were $126–$142, now $63–$71; Garolini crocodile pumps, were $200, now $100; Allure skimmers and low-, mid-, or high-heeled pumps, were $80–$102, now

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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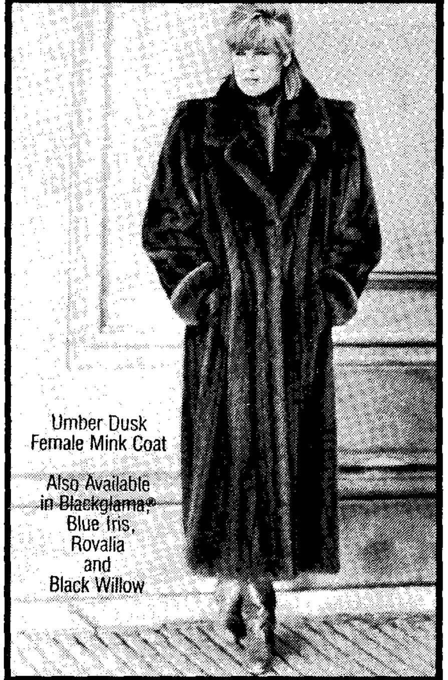

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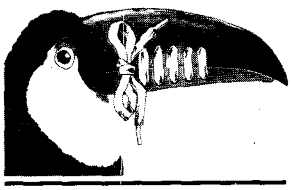

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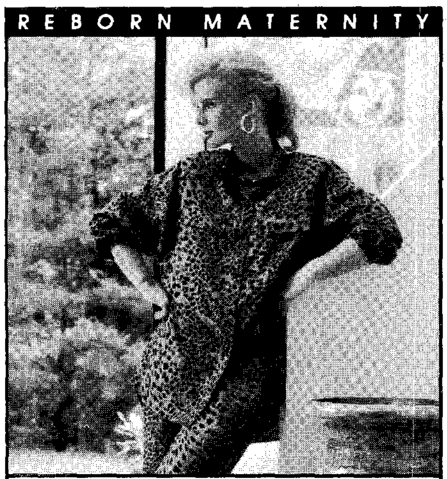

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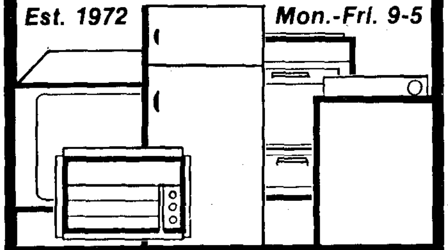

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$40–$51; Liz Claiborne snake-trim skimmers or woven moccasins, were $64–$72, now $32–$36; boots by Allure, Divertente, Perry Ellis Portfolio, and Unisa, were $95–$185, now $47.50– $92.50. A.E., C.B., D.C., M.C., V. accepted; no checks; all sales final. *Daniel Evans Shoes, 1405 Second Ave., near 73rd St. (861-9470); Mon.–Wed. and Fri. and Sat. 10 a.m.–7 p.m., Thurs. till 8 p.m., and Sun. noon–6 p.m.; while stock lasts.*

KIDS, KIDS, KIDS

FALL AND WINTER CLOTHING IN CHILDREN'S sizes newborn–6X/7 is half-price here. For example: canvas, leather, or suede high- and low-top shoes by Primigi (sizes 21–30), were $40–$50, now $15–$20; reversible leather booties lined with Australian wool (sizes newborn–3 yrs.), were $33, now $16.50; Wellipets "frog" and "duck" rain boots, were $32, now $16; stretchies by Absorba, Creation Stummer, Hannah Andersson, Petit Boy, and Wibbies, were $22–$40, now $11–$20; layettes (cotton hats, receiving blankets, bibs, hooded cotton towels, booties, stretchies, and rompers) by Absorba, Fix, Kamasura, and L'Azur, were $8–$32, now $4–$16; American Widgeon vinyl rain poncho (sizes expand to fit 3T–5 and 5–8), was $36, now $18; Gear brightly colored vinyl raincoats with fleece lining, printed with bears or astronauts, were $24, now $12; Basic Elements stonewashed denim jackets (sizes 2–7), were $51, now $25.50. Also, pants, shirts, dresses, and more. A.E., M.C., V. accepted; no checks; all sales final. *Kids, Kids, Kids, 436 Sixth Ave., near 10th St. (533-3523); Mon.–Wed. and Fri. 11 a.m.–6:30 p.m. and Thurs. till 7 p.m.; through 1/30.*

DRESS YOUR BED

PRATESI'S JANUARY WHITE SALE FEATURES reductions on discontinued colors and patterns of its cotton and cotton-blend bed and table linens. Selected colors of the "Chain" or "Stripe" pattern are 30 percent off all sizes (for example, top sheet for a queen-size bed, was $370, now $259; two standard pillowcases, were $150 each, now $105). Light-blue or peach-pink damask "Fiandra" sheets are 50 percent off (for example, top sheet for a king-size bed, was $670, now $335; fitted bottom sheet, was $550, now $275; two standard pillowcases, were $190 each, now $95); "San Gallo Roses" 3-piece queen-size set in aqua, was $1,500, now $750; 4-piece queen-size set in linen, was $1,800, now $1,260. Also, unisex cotton terry bathrobes in red, navy, or brown (sizes S–XL), were $280, now $140. A.E., M.C., V., checks accepted; all sales final. *Pratesi, 829 Madison Ave., near 69th St. (288-2315); Mon.–Sat. 10 a.m.–6 p.m.; through 1/30.* ■

A Complete Entertainment Guide for Seven Days Beginning

JANUARY 20

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MOVIES

THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. west of Sixth Ave. (431-1590). #1—Through 2/2: *Three Strange Loves.* #2—Through 2/18: "Dance on Film." 1/20: *Silk Stockings* (1957); *Daddy Long Legs; Gaite Parisienne* (1941). 1/21: *On the Town; It's Always Fair Weather.* 1/22-23: *Kiss Me Kate* (1953); *Give a Girl a Break.* 1/24: *Spartacus* (1977); *Romeo and Juliet* (1954); *The World's Young Ballet.* 1/25-26: "A Tribute to the Nicholas Brothers."

2. THALIA SOHO—Vandam St. west of Sixth Ave. (675-0498). 1/20: *The Legend of Lylah Clare; The Big Knife.* 1/21: *North By Northwest; Dial M For Murder.* 1/22-23: *Pink Floyd the Wall; True Stories.* 1/24: *Last Tango in Paris; Diva.* 1/25: *Park Row; 40 Guns.* 1/26: *Chafed Elbows; Pound.*

3. ESSEX—Grand St. at Essex. St. (982-4455). *Return of the Living Dead II.*

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. (674-2560). #1—*Matewan.* #2—*Tampopo.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*Patti Rocks.* #2—Through 1/21: *Nuts.* Opening 1/22: *Five Corners.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *The Last Emperor.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*For Keeps.* #2—*Empire of the Sun.* #3—*Wall Street.*

8. THEATRE 80—St. Marks Pl. west of First Ave. (254-7400). 1/20: *From Here to Eternity; The Caine Mutiny.* 1/21: *The Big Heat; Beyond a Reasonable Doubt.* 1/22-23: *On the Waterfront; The Wild One.* 1/24: *The Seven Samurai.* 1/25: *Ordet; The Magician* (1959). 1/26: *The Wild Bunch; Straw Dogs.*

9. CINEMA VILLAGE—12th St. east of Fifth Ave. (924-3363). 1/20-21: *Fellini's Casanova.* 1/22-23: *Carnal Knowledge; The Graduate.* 1/24: *1900.* 1/25-26: *Cabaret; All That Jazz.*

10. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*Barfly; Cinderella.* #2—*Good Morning, Vietnam.*

11. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Hope and Glory.* #2—*Housekeeping.* #3—Through 1/21: *Anna.* Opening 1/22: *King Lear.* #4—Through 1/21: *My Life as a Dog.* Beg. 1/22: *Maurice.*

12. PUBLIC THEATER—425 Lafayette St. (598-7171). *Stacking.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Fatal Attraction.* #2—*Batteries Not Included; Return of the Living Dead II.* #3—*Three Men and a Baby.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Broadcast News.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Good Morning, Vietnam.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Moonstruck.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Empire of the Sun.*

42nd–60th Streets

30. WARNER—Seventh Ave. bet. 42nd–43rd Sts. (764-6760). *Moonstruck.*

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Broadcast News.* #2—*Empire of the Sun.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway (869-8340). *The Couch Trip.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*Wall Street.* #2—*For Keeps.* #3—*Rent-A-Cop.* #4—*Rent-A-Cop.* #5—*Nuts.* #6—*Planes, Trains and Automobiles.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (757-2408). *Three Men and a Baby.*

35. MOVIELAND—Broadway at 47th St. (757-8320). *Return of the Living Dead II.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Raw.* **EMBASSY 3**—*Raw.* **EMBASSY 4**—*Fatal Attraction.*

37. CINE—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Cinderella.* #2—Through 1/21: *Overboard.* Beg. 1/22: *MIA III.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Throw Mama From the Train.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Good Morning, Vietnam.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Fatal Attraction.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Housekeeping.* **CARNEGIE SCREENING ROOM**—(757-2131). *Ludwig.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Moonstruck.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (757-2715). Through 1/21: *Raw.* Opening 1/22: *Promised Land.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Last Emperor.*

47. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Cry Freedom.*

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Wall Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Manon of the Spring.*

50. PARIS—58th St. west of Fifth Ave. (688-2013). Through 1/21: *Maurice.* Opening 1/22: *The Grand Highway.*

51. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *Throw Mama From the Train.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Three Men and a Baby.* #2—*Rent-A-Cop.*

53. BARONET—Third Ave. at 59th St. (355-1663). Through 1/21: *Nuts.* Opening 1/22: *Five Corners.* **CORONET**—*Broadcast News.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Jean de Florette.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *The Dead.* **CINEMA II**—(753-0774). *Good Morning, Vietnam.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*For Keeps.* #2—(832-2720). *Overboard.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Empire of the Sun.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Couch Trip.* #2—*September.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Lonely Passion of Judith Hearne.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Ironweed.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Return of the Living Dead II.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Wall Street.* #2—*Moonstruck.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*Raw.* #2—*Throw Mama From the Train.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Throw Mama From the Train.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—Through 1/21: *Dark Eyes.* Opening 1/22: *Half of Heaven.* #2—*My Life as a Dog.* #3—*El Sur.*

82. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—Through 1/21: *Repentance.* Opening 1/22: *The Family.* #2—*Sammy and Rosie Get Laid.*

83. REGENCY—Broadway bet. 67th–68th Sts (724-3700). *Empire of the Sun.*

84. EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Broadcast News.* #2—*Three Men and a Baby.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Moonstruck.* #2—*For Keeps.* #3—*The Last Emperor.* #4—*Nuts.* #5—*Good Morning, Vietnam.* #6—*The Couch Trip.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Three Men and a Baby.* #2—*Cinderella; Return of the Living Dead II.*

88. COLUMBIA CINEMA—Broadway bet. 103rd–104th Sts. (316-6660). *Raw.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—Through 1/21: *Fatal Attraction.* Opening 1/22: *Five Corners.* #2—*Wall Street.*

90. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*Raw.* #2—*The Couch Trip.* #3—*Throw Mama From the Train.* #4—*Rent-A-Cop.* #5—*Return of the Living Dead II; Spookies.*

92. COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—*Rent-A-Cop.* #2—*Batteries Not Included; Return of the Living Dead II.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater:** $3.50; senior citizens $2.75; children $1.75: *Grand Canyon—The Hidden Secrets* and *Chronos:* Daily, Mon.–Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: $5.50; senior citizens $4.50; children $3: *Grand Canyon—The Hidden Secrets* and *Chronos:* Fri–Sat. at 6 and 7:30.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 12/23/87, shown every Tues.–Sat. from 11–6: "We the People" exhibit includes a video program with films from Native American artists: *Harold of Orange,* dir. Rick Weise; *The Ute Bear Dance Story; Hoplit,* dir. Victor Masayesva; *A Tragedy and a Trial,* dir. Asiba Tupache. Through 2/13: "Other Versions (Perversions)" a video program including *The Grooming Tool* (1986), dir. Lee Warren; *In Line* (1986), dir. Tony Conrad; *I Am* (1986), dir. Hilja Keading; *Lost in the Translation* (1984), dir. Tony Lobat; *Crossing the 49th* (1985), dir. Mark Verabioff; *Yes/No* (1985), dir. Hilja Keading; *Mirror/Mirror* (1987), dir. Paula Levine; and *Mayami: Between Cut and Action* (1985), dir. Tony Labat.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/24: "Black American Cinema: Images of a Culture." 1/21 at 2: *Eleven, P.M.* (1925), dir. Richard Maurice; *Souls of Sin* (1949), dir. Powell Lindsey, guest speaker Tony Gittens, Director of Black Film Institute at the University of the District of Columbia. 1/24 at 2: panel discussion: "Black Perspectives on the Projected Image." Panelists include Pearl Bowser, film historian, Thulani Davis, journalist, William Greaves, filmmaker, Michelle Parkerson, filmmaker, and James Snead, Associate Professor of English at University of Pittsburgh.

CINEMA ITALIA—ROBERTO ROSSELLINI—Carnegie Screening Room, 887 Seventh Ave. at 57th (975-0217). Screening of the original uncut version of *Ludwig* (1973), dir. Luchino Visconti, with Romy Schneider and Helmut Berger.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). $5. Through 1/21 at 8: *Anita: Dances of Vice,* dir. Rosa von Praunheim, with Lotti Huber, who will present a cabaret act after each screening. 1/22 at 8: Screenings of short films by Andras Szirtes includes: *Suburb* (1969); *Birds* (1975); and *Dawn* (1973). 1/23 at 8: Michael Welson presents the films of Mamie Van Doren: *The Beat Generation* and *Girls Town,* both made in 1959 and dir. Charles Haas. 1/24 at 8: "Psychic Farming From a Female Perspective" includes: *Hurry, Hurry,* dir. Marie Menken; *Ancient Parts,* and *Foreign Parts,* dir. Marjorie Keller; and *Department of the Interior,* dir. Nina Fonoroff; *First of May,* and *Ready Made in Hades,* dir. C. Avery. 1/25 at 8: *A Story of Floating Weeds* (1934), dir. Jasujiro Ozu. 1/26 at 8: *The Hawks and Sparrows* (1965), dir. Pier Paolo Pasolini, with Ninetto Diavoli.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 1/26–27 at 12:30, 3:15, 6, and 8:45: *Betty Blue* (1986), dir. Jean-Jacques Beineix, with Béatrice Dalle and Jean-Hugues Anglade.

GLOBAL VILLAGE—454 Broome St. (966-7526). $4. Through 2/26: "The Endangered Documentary and Other Species." 1/22 at 7 and 9:30: *Testing the Limits* (1987), dir. Gregg Bordowitz, Sandra Elgear, Robyn Hutt, Joy Kipnis, and David Meiran, featuring Michael Callen; *Rights and Reactions: Lesbian and Gay Rights on Trial* (1986), dir. Phil Zwickler and Jane Lippman, both filmmakers will be present.

HEBREW UNION COLLEGE-JEWISH INSTITUTE OF RELIGION—Brookdale Center, 1 W. 4th St. (674-5300). Free. Through 2/8: "Through the Eyes of the World." 1/25: *Mr. Klein* (1977), dir. Joseph Losey, with Alain Delon and Jeanne Moreau.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 2/28: "Ant Farm Video 1971–77", a retrospective of the Ant Farm video collective includes: Through 2/4: "Part 1: *From the Warehouse Tapes* (1971); *Media Burn* (1974); *Cadillac Ranch* (1974).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6; members, senior citizens, and students, $4.50. Through 3/4/88: "Kinoshita: A Retrospective." All films in Japanese, Eng. subtitles. 1/22 at 6:30: *Distant Clouds* (1955), with Hideko Takamine; *The Blossoming Port* (1943), with Eitaro Ozawa. 1/26 at 6:30: *The Garden of Women* (1954), with Mieko Takamine.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Through 1/23, Tues.–Sat. at 1: "The Erl King," a video exhibition by Grahame Weinbren and Roberta Friedman.

THE KNITTING FACTORY—47 E. Houston ST. (219-3055). $3. Mondays at 8: "Films before Jazz." Independent film shorts.

MAXWELLS—1039 Washington St., Hoboken, N.J. (201-780-5298). $3. 1/20 at 9: *Nostalghia* (1987), dir. Tarkovsky.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution $4. "Personal Cinema Program." 1/22–24 at 8: Three Group Programs dedicated to the Artists' Fellowship Program of the New York Foundation for the Arts includes Jane Aaron, Roberta Cantow, Holly Fisher, and Ernie Gehr, Manfred Kirchmeimer, Susan L. Kouguell, Steven Seigel, Robert Breer, Anne Flourney, Sharon Greytalk, and Ken Kobland, all 1988 Fellows.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. Through 2/6/88: "Jackie Gleason: The Great One." Includes clips from *Calvacade of Stars* and *The Honeymooners.* Running concurrently through 1/16: "A Tribute to *The Honeymooners.*" Sats. at 12:30 and 2:30: screening of *Peter Pan* (1960), with Mary Martin. Through 3/1: "New York World Television Festival" includes a retrospective of London Weekend Television's *The South Bank Show.* Through 1/29: seminars with Agnes Nixon, one of the leading innovators of daytime television. Seminars include: 1/26 at 5:30: "The Genesis of Television Soaps"; 1/27 at 5:30: "The Television Soap Begins to Change"; 1/28 at 5:30: "The Making of a Soap"; and 1/29 at 5:30: "The Present and Future of the Soaps."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:**Through 1/31/88: "STZ: The Films of Scola, Tavernier, and Zanussi." 1/21 at 2:30: *A Sunday in the Country* (1984), dir. Tavernier, with Sabine Azema; at 6: *The Most Wonderful Night of My Life* (1972), dir. Scola, with Alberto Sordi. 1/22 at 2:30: (See 1/21 at 6); at 6: *Death of a Provincial* (1966), dir. Zanussi, and *Behind the Wall* (1971), dir. Zanussi, with Maja Komorowska. 1/23 at 2: *Night Duty* (1975), dir. Zanussi, with Elisbeth Bergner; at 5: *Spiral* (1978), dir. Zanussi, with Jan Nowicki. 1/24 at 2: *The Structure of Crystals* (1969), dir. Zanussi, with Barbara Wrzesinka; at 5: *Family Life,* dir. Zanussi, with Maja Komorowska. 1/25 at 2:30: (See 1/23 at 6); at 6: *Illumination* (1973), dir. Zanussi, with Stanislaw Latello. 1/26 at 2:30: *Camoflouge* (1976), dir. Zanussi, with Zbignew Zapasiewicz; at 5: *Family Life* (1971), dir. Zanussi. **Titus Theater 2:** 1/21 at 3 and 6:30: "What's Happening?" *Classroom Warriors* (1987), dir. Chris Sheppard. 1/22 at 3: *The Boat* (1981), dir. Wolfgang Peterson; at 6:30: *Despair* (1978), dir. Rainer Werner Fassbinder, with Dirk Bogarde. 1/23 at 2:30: *The Revolutionary* (1970), dir. Paul Williams, with Jon Voight; at 5:30: *Heartbeat* (1979), dir. John Byrum, with Nick Nolte. 1/24 at 2:30: *Out of It* (1969), dir. Paul Williams, with Barry Gordon; at 5:30: (1/23 at 2:30). 1/25 at 6:30: "Cineprobe": *In This Life's Body* (1984), dir. Corinne Cantrill.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 1/20–21 at 8 and 1/24 at noon: *Theme* (1987, USSR), dir. Gleb Panfilov, with

Inna Churikova and Mikhail Ulyanov. 1/22–23 at 8 and 10, 1/24 at 3, 5, and 7, and 1/25 at 8: *Barfly* (1987, U.S.), dir. Barbet Schroeder, with Mickey Rourke and Faye Dunaway. 1/26 at 7:30: *The Merry Widow* (1934, U.S.), dir. Ernst Lubitsch, with Maurice Chevalier and Jeannette MacDonald; *The Palm Beach Story* (1942, U.S.), dir. Preston Sturges, with Claudette Colbert and Joel McCrea.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 1/23 at 1:30: *A Little Romance* (1979), dir. George Roy Hill, with Laurence Olivier and Sally Kellerman.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). Free with museum admission. Video/Installation Room, Through 3/6: Richard Baim presents a multi-media installation based upon his investigation of the International Exposition; Julia Scher presents *Public Travel Area*, a multi-media video installation based on modern surveillance equipment.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. Through 1/29, nightly except Mondays at 6, 8, and 10: *Stacking* (1987), dir. Martin Rosen, with Christine Lahti and Frederic Forrest. (See David Denby's review in this issue.)

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. "World's Fair Films." 1/23 at 1 and 3: *The City* (1939), dir. Willard Van Dyke and Ralph Steiner; *World's Fair Newsreel* (1939–40); and *A Tune With Tomorrow* (1939).

ST. ANN'S—157 Montague St., Brooklyn Heights (718-834-8794). $5. Through 2/20: "Wasteland: Troubled Youth." 1/22 at 8: *Quadrophenia* (1979, Great Britain), dir. Franc Rodam, with Phil Daniels and Sting, music by The Who. 1/23 at 8: *Time Stands Still* (1982, Hungary), dir. Peter Gothar.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718- 727-1135). $1, members; $2, non-members. "Film Series '88: The Museum and the Cinema: France." 1/24 at 1:30: *An Impossible Voyage* (1904), dir. Georges Melies; *Juve Contre Fantomas* (1913), dir. Louis Feuillade, with Rene Navarre; *Le Marche des Machines* (1928), dir. Eugene Deslaw.

THEATER THREE—412 Main St, Port Jefferson (516-473-0136). $3. 1/25 at 8: *Dim Sum* (1985), dir. Wayne Wang, with Victor Wong and Laureen Chew.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series." 1/9–2/7: Exhibitions of works by Doris Cypis: *X-Rayed* (1987), a slide and sound work. 1/16 at 2: Actress Leeny Sack will give a performance in conjunction with the installation.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*The Couch Trip.* #2—*Return of the Living Dead II; Raw.* #3—*Throw Mama From the Train.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Good Morning, Vietnam.* #2—*Raw.* #3—*The Couch Trip.* #4—*Moonstruck.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Return of the Living Dead II.* #2—*Nuts.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*The Couch Trip.* #2—*Wall Street.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). *Return of the Living Dead II.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—Through 1/21: *Fatal Attraction.* Beg. 1/22: *MIA III.* #4—*Return of the Living Dead II.*

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 1/21: *Return of the Living Dead II.* Beg. 1/22: *MIA III.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Raw.* #2—*Good Morning, Vietnam.* #3—*Throw Mama From the Train.* #4—*The Couch Trip.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—*Three Men and a Baby.* #2—*Return of the Living Dead II.* #3—*Batteries Not Included.* #4—*Rent-A-Cop; For Keeps.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

A COMEDY OF TRULY LOONY PROPORTIONS
BEVERLY HILLS
DAN AYKROYD
CHARLES GRODIN
WALTER MATTHAU
DONNA DIXON

The Couch Trip

A MICHAEL RITCHIE FILM
A LAWRENCE GORDON PRODUCTION
DAN AYKROYD CHARLES GRODIN "THE COUCH TRIP" DONNA DIXON RICHARD ROMANUS DAVID CLENNON ARYE GROSS
and WALTER MATTHAU as "Becker"
CO-PRODUCED BY GORDON A. WEBB EDITED BY RICHARD A. HARRIS DIRECTOR OF PHOTOGRAPHY DONALD E. THORIN, A.S.C. A BASED ON NOVEL BY KEN KOLB
SCREENPLAY BY STEVEN KAMPMANN & WILL PORTER AND SEAN STEIN PRODUCED BY LAWRENCE GORDON
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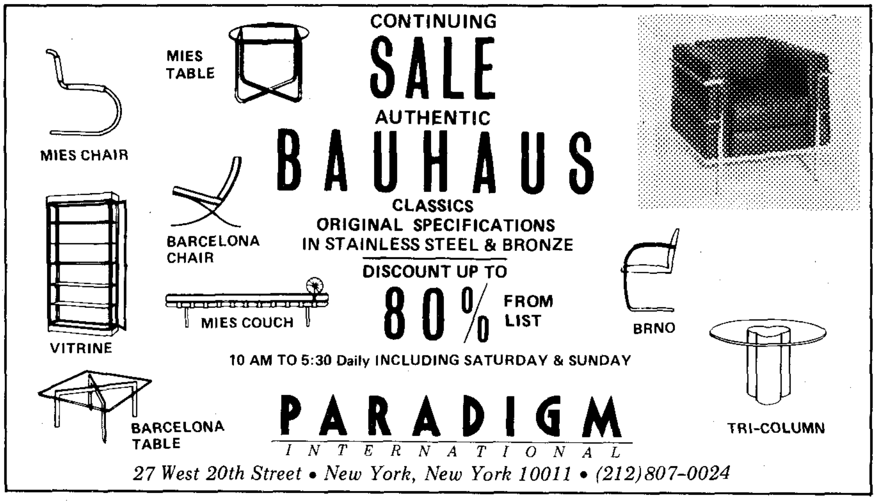

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111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Three Men and a Baby.* #2—*Rent-A-Cop.* #3—*Return of the Living Dead II.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Three Men and a Baby.* #2—*Cinderella; Overboard.* #3—*Throw Mama From the Train.* #4—*Fatal Attraction.* #5—*Rent-A-Cop.* #6—*Broadcast News.* #7—*The Couch Trip.* #8—*Return of the Living Dead II.* #9—*For Keeps.* #10—*Raw.* #11—*Batteries Not Included.* #12—*Good Morning, Vietnam.* #13—*Moonstruck; Wall Street.*

BROOKLYN

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.* #3—*Three Men and a Baby.* #4—*For Keeps.* #5—*Broadcast News.* #6—*Raw.* #7—*Throw Mama From the Train.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Wall Street.* #2—*Broadcast News.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Good Morning, Vietnam.* #2—*Rent-A-Cop.* #3—*The Couch Trip.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Empire of the Sun.* #2—*Nuts; Pinocchio and the Emperor of the Night.*

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—*Rent-A-Cop.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.* #4—*Return of the Living Dead II; Raw.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Return of the Living Dead II.* #2—Through 1/21: *Rent-A-Cop.* Beg. 1/22: *MIA III.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Three Men and a Baby.* #2—*Return of the Living Dead II.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Moonstruck.* #2—*Rent-A-Cop.* #3—*Return of the Living Dead II.* #4—*Overboard; Batteries Not Included.* #5—*Wall Street.*

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Wall Street.* #2—*Moonstruck.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Cinderella; Return of the Living Dead II.* #2—*Wall Street.* #3—*Broadcast News.* #4—*Moonstruck.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Three Men and a Baby.* #2—*Raw.* #3—*Throw Mama From the Train.* #4—*Good Morning, Vietnam.* #5—*The Couch Trip.*

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Three Men and a Baby.* #2—*For Keeps.*

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Raw.* #2—*Batteries Not Included.* #3—*The Couch Trip.* #4—*Throw Mama From the Train; Batteries Not Included.*

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Raw.* #2—*Throw Mama From the Train.* #3—*Moonstruck; Batteries Not Included.*

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Through 1/21: *Wall Street.* Beg. 1/22: *MIA III.* #2—*Broadcast News.* #3—*Return of the Living Dead II.* #4—*For Keeps.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Wall Street.* #2—*Broadcast News.* #3—*Empire of the Sun.* #4—*Three Men and a Baby.* #5—*Batteries Not Included.* #6—*Overboard.* #7—*Good Morning, Vietnam.* #8—*Moonstruck.* #9—*For Keeps.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Couch Trip.* #2—*Moonstruck.* #3—*For Keeps.* #4—*Good Morning, Vietnam.* #5—*Raw.* #6—*Throw Mama From the Train; Batteries Not Included.*

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Raw.* #4—*The Couch Trip.* #5—Through 1/21: *Return of the Living Dead II.* Beg. 1/22: *MIA III.*

223. WALKER—18th Ave. at 64th St. (232-4500). #1—Through 1/21: *Overboard.* Beg. 1/22: *Wall Street.* #2—*Three Men and a Baby.* #3—*Rent-A-Cop.* #4—*Empire of the Sun.*

QUEENS

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300. ASTORIA—UA ASTORIA—(545-9470). #1—Through 1/21: *Wall Street.* Beg. 1/22: *MIA III.* #2—*Three Men and a Baby.* #3—*Return of the Living Dead II.* #4—*Moonstruck.* #5—*Good Morning, Vietnam.* #6—*Raw.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Moonstruck.* #2—*Nuts.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Three Men and a Baby.* #2—*Good Morning, Vietnam.* #3—*Empire of the Sun.* #4—*Broadcast News.*

303. CORONA—PLAZA—(639-7722). Through 1/21: *Rent-A-Cop.* Beg. 1/22: *The Principal.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*The Couch Trip.* #4—*Rent-A-Cop.* #5—*Throw Mama From the Train.* #6—*Wall Street.* #7—*For Keeps; Three Men and a Baby.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Batteries Not Included.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.*

306. FLUSHING—UA QUARTET—(359-6777). #1—*Wall Street.* #2—*Raw.* #3—*Return of the Living Dead II.* #4—*For Keeps.*

307. FLUSHING—UTOPIA—(454-2323). #1—*The Couch Trip.* #2—*Good Morning, Vietnam.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*Fatal Attraction.* #2—*Rent-A-Cop.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Three Men and a Baby.* #2—*Empire of the Sun.* #3—*Good Morning, Vietnam.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Broadcast News.* #2—Through 1/21: *Nuts.* Beg. 1/22: *For Keeps.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Moonstruck.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Wall Street.* #2—*Raw.* #3—*For Keeps.* #4—*Return of the Living Dead II.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 1/21: *Three Men and a Baby.* Beg. 1/22: *MIA III.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*The Couch Trip.* #5—*Throw Mama From the Train.*

314. FRESH MEADOWS—MEADOWS—(454-6800). #1—*Broadcast News.* #2—*Rent-A-Cop.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*The Couch Trip.* #2—*For Keeps.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Three Men and a Baby.* #2—Through 1/21: *Throw Mama From the Train.* Beg. 1/22: *MIA III.* #3—*Return of the Living Dead II.*

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—*Moonstruck.* #2—*Nuts.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Three Men and a Baby.* #2—*Return of the Living Dead II.* #3—*Moonstruck.*

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—*Return of the Living Dead II.* #2—*Raw.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—*The Couch Trip.* #2—*Return of the Living Dead II.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Fatal Attraction.* #2—*Raw.*

401. NEW DORP—HYLAN—(351-6601). #1—*Moonstruck.* #2—*The Couch Trip.*

402. NEW DORP—LANE—(351-2110). *Throw Mama From the Train.*

404. NEW DORP—FOX PLAZA—(987-6800). #1—*Good Morning, Vietnam.* #2—*Wall Street.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Wall Street.* #2—*Broadcast News.* #3—*Raw.* #4—*Three Men and a Baby.* #5—*Batteries Not Included.* #6—*Empire of the Sun.* #7—*Good Morning, Vietnam.* #8—*Return of the Living Dead II.* #9—*Moonstruck.* #10—*For Keeps.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

501. BELLMORE—MOVIES—(783-7200). Through 1/21: *Nuts; Batteries Not Included.* Beg. 1/22: *Fatal Attraction.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Throw Mama From the Train.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Broadcast News.* #2—*Return of the Living Dead II.* #3—*Wall Street.* #4—*Empire of the Sun.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Wall Street.* #4—*Three Men and a Baby; Cinderella.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Broadcast News.* #2—*The Couch Trip.* #3—*Three Men and a Baby.* #4—*Throw Mama From the Train.* #5—*Raw.* #6—*Moonstruck.* #7—*For Keeps.* #8—*Good Morning, Vietnam.*

506. GREAT NECK—SQUIRE—(466-2020). #1—*For Keeps.* #2—*Wall Street.* #3—*Return of the Living Dead II.*

507. HEWLETT—HEWLETT—(791-6768). *Fatal Attraction.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Return of the Living Dead II.* #2—*Three Men and a Baby.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—*The Couch Trip.* #2—*Wall Street.* #3—Through 1/21: *Raw.* Beg. 1/22: *Maurice.* #4—*Throw Mama From the Train.* #5—*Rent-A-Cop.* #6—*Moonstruck; Batteries Not Included.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Nuts; Batteries Not Included.* #2—*Return of the Living Dead II.* #3—*Overboard.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—Through 1/21: *Fatal Attraction.* Beg. 1/22: *Three Men and a Baby.* #2—*Rent-A-Cop.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*The Couch Trip.* #2—*Moonstruck.* #3—*Raw.* #4—*For Keeps.* #5—*Three Men and a Baby.* #6—*Good Morning, Vietnam.*

513. LONG BEACH—PARK AVENUE—(432-0576). *Throw Mama From the Train; Pinocchio and the Emperor of the Night.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Broadcast News.* #2—*Wall Street.* #3—*The Couch Trip.* #4—*For Keeps.*

515. MALVERNE—TWIN—(599-6966). #1—Through 1/21: *Fatal Attraction.* Beg. 1/22: *Throw Mama From the Train.* #2—*Nuts.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Return of the Living Dead II.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*Good Morning, Vietnam.* #5—*Rent-A-Cop.* #6—*Nuts.* #7—Through 1/21: *Batteries Not Included.* Beg. 1/22: *MIA III.* #8—*For Keeps.* #9—*Wall Street.*

518. MASSAPEQUA—PEQUA—(799-6464). *Broadcast News.*

519. MERRICK—TWIN—(546-1270). #1—*Wall Street.* #2—*Nuts.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Fatal Attraction.* #2—*Rent-A-Cop.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Rent-A-Cop.* #2—*Throw Mama From the Train.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Wall Street.* #2—*Empire of the Sun.* #3—*Rent-A-Cop.* #4—*For Keeps.* #5—*Moonstruck.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). *Three Men and a Baby.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

527. SYOSSET—SYOSSET—(921-5810). #1—*The Last Emperor.* #2—*Broadcast News.* #3—*Empire of the Sun.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Good Morning, Vietnam.*

529. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Broadcast News.* #2—*Planes, Trains and Automobiles.* #3—*Dirty Dancing.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*For Keeps.* #2—*Rent-A-Cop.* #3—*The Couch Trip.* #4—*The Last Emperor.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*Good Morning, Vietnam.* #8—*Return of the Living Dead II.* #9—*Wall Street.* #10—*Fatal Attraction.* #11—*Empire of the Sun; Cinderella.* #12—*Moonstruck.* #13—*Raw; Batteries Not Included.*

531. WANTAGH—WANTAGH—(781-6969). *Overboard.*

533. WESTBURY—WESTBURY—(333-1911). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*For Keeps.* #2—*Return of the Living Dead II.* #3—*Wall Street.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*Rent-A-Cop; Batteries Not Included.*

602. BAY SHORE—CINEMA—(665-1722). *Broadcast News.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Moonstruck.* #2—*The Couch Trip.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Throw Mama From the Train.* #2—*Planes, Trains and Automobiles; Batteries Not Included.* #3—*Return of the Living Dead II.* #4—*Three Men and a Baby.* #5—*Wall Street.* #6—*The Couch Trip.* #7—*For Keeps.* #8—*Good Morning, Vietnam.* #9—*Broadcast News.* #10—*Moonstruck.* #11—*Raw.* #12—*Rent-A-Cop; The Last Emperor.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Planes, Trains and Automobiles; The Last Emperor.* #2—*Raw.* #3—*Overboard; Batteries Not Included.* #4—*The Couch Trip.* #5—*For Keeps.* #6—*Three Men and a Baby.* #7—*Wall Street.* #8—*Fatal Attraction.* #9—*Broadcast News.* #10—*Moonstruck.* #11—*Return of the Living Dead II.* #12—*Good Morning, Vietnam; Throw Mama From the Train.*

609. COMMACK—CINEPLEX ODEON—(499-4545). #1—*Cinderella; Dirty Dancing.* #2—*Rent-A-Cop.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Three Men and a Baby.* #4—*Broadcast News.* #5—Through 1/21: *Planes, Trains and Automobiles.* Beg. 1/22: *MIA III.* #6—*Wall Street.* #7—*For Keeps.* #8—*Return of the Living Dead II.*

611. CORAM—PINE—(698-6442). #1—*Rent-A-Cop.* #2—*Overboard.* #3—*Nuts.* #4—*Return of the Living Dead II.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Batteries Not Included.* #4—*For Keeps.* #5—Through 1/21: *Empire of the Sun.* Beg. 1/22: *Wall Street.*

613. ELWOOD—ELWOOD—(499-7800). #1—*Moonstruck.* #2—*Raw.*

616. HUNTINGTON—SHORE—(421-5200). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.* #3—*Wall Street.* #4—*Throw Mama From the Train.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Moonstruck.*

618. ISLIP—ISLIP—(581-5200). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.* #3—*Empire of the Sun.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *Broadcast News.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 1/21: *Less Than Zero.* Beg. 1/22: *Planes, Trains and Automobiles.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Moonstruck.* #2—*Throw Mama From the Train.* #3—*The Couch Trip.* #4—*Rent-A-Cop.* #5—*Good Morning, Vietnam.* #6—*Three Men and a Baby.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 1/21: *The Running Man.* Beg. 1/22: *Cinderella.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*Overboard.* #2—*Planes, Trains and Automobiles.* #3—*Wall Street.* #4—*Moonstruck.* #5—*Return of the Living Dead II.* #6—*Raw.* #7—*Rent-A-Cop.* #8—*For Keeps.* #9—*Broadcast News.* #10—*Three Men and a Baby.* #11—*Three Men and a Baby.* #12—*Empire of the Sun.* #13—*Good Morning, Vietnam.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Batteries Not Included.* #2—*Nuts.* #3—*Fatal Attraction.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Throw Mama From the Train.* **WEST—***The Couch Trip.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 1/21: *Dark Eyes.* Beg. 1/22: *The Wannsee Conference.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*The Couch Trip.* #2—*Throw Mama From the Train.* #3—*Wall Street.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Wall Street.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Moonstruck.* #2—*Wall Street.* #3—*Return of the Living Dead II.* #4—*Rent-A-Cop.* #5—*Three Men and a Baby.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*The Couch Trip.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Throw Mama From the Train.* #2—Through 1/21: *Overboard; Batteries Not Included.* Beg. 1/22: *Planes, Trains and Automobiles.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Moonstruck.* #2—*The Couch Trip.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). *Wall Street.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Good Morning, Vietnam.* #2—*Moonstruck.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*The Last Emperor.* #2—*For Keeps.* #3—*Fatal Attraction.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Moonstruck.* #2—*For Keeps.*

704. HARRISON—CINEMA—(835-5952). *Nuts.*

705. HARTSDALE—CINEMA—(428-2200). #1—*Raw.* #2—*Broadcast News.* #3—*The Couch Trip.* #4—*Return of the Living Dead II.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Empire of the Sun; Return of the Living Dead II.* #2—*For Keeps.* #3—*Broadcast News.* #4—*Three Men and a Baby.* #5—*Throw Mama From the Train.* #6—*Good Morning, Vietnam.* #7—*Moonstruck.* #8—*Raw.* #9—*The Couch Trip.* #10—*Wall Street.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Broadcast News.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Three Men and a Baby.* #4—*Empire of the Sun.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*Three Men and a Baby.* #2—*Rent-A-Cop.* #3—*Throw Mama From the Train.* #4—*The Couch Trip; Cinderella.* #5—*Wall Street; Batteries Not Included.*

710. MOUNT VERNON—PARKWAY—(664-3311). *Nuts.*

711. NEW ROCHELLE—PROCTORS—(632-1100). #1—*Raw.* #2—*Good Morning, Vietnam.*

712. NEW ROCHELLE—TOWN—(632-9700). *Moonstruck.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Nuts.* #2—*Empire of the Sun.* #3—*Batteries Not Included.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Cinderella; Moonstruck.* #2—*Throw Mama From the Train.* #3—

Fatal Attraction. #4—*Pinocchio and the Emperor of the Night; The Couch Trip.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*Raw.* #4—*Three Men and a Baby.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Wall Street.*

718. RYE—RYE RIDGE—(939-8177). #1—*Raw.* #2—*Moonstruck.*

719. SCARSDALE—FINE ARTS—(723-6699). *Hope and Glory.*

720. SCARSDALE—PLAZA—(725-0078). *Overboard.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*Rent-A-Cop.* #2—*Throw Mama From the Train.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Moonstruck.* #2—*Wall Street.* #3—*Good Morning, Vietnam.* #4—*Three Men and a Baby.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Broadcast News.* #2—*Rent-A-Cop.* #3—*Batteries Not Included.* #4—*The Couch Trip.* #5—*Raw.* #6—*Moonstruck.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Empire of the Sun.* #2—*Return of the Living Dead II.* #3—*Broadcast News.* #4—*Moonstruck.* #5—*Overboard.* #6—*Batteries Not Included.* #7—*For Keeps.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—*Fatal Attraction.* #2—*Planes, Trains and Automobiles; Three Men and a Baby.*

Rockland County

752. NANUET—MALL—(623-6336). *Nuts.*

753. NANUET—MOVIES—(623-0211). #1—*Moonstruck.* #2—*The Couch Trip.* #3—*Good Morning, Vietnam.* #4—*Three Men and a Baby.* #5—*Throw Mama From the Train.*

755. NEW CITY—TOWN—(634-5100). #1—*Wall Street.* #2—*Moonstruck.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Broadcast News.* #2—*Return of the Living Dead II.*

757. NYACK—CINEMA EAST—(358-6631). *Broadcast News.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*The Couch Trip.* #2—*Throw Mama From the Train.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Moonstruck.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Good Morning, Vietnam.*

762. SPRING VALLEY—PIX—(425-6902). #1—Through 1/21: *Rent-A-Cop.* Beg. 1/22: *Maurice.* #2—*Three Men and a Baby.*

763. STONY POINT—9 W—(942-0303). *Raw.*

764. SUFFERN—LAFAYETTE—(357-6030). *Wall Street.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*The Couch Trip.* #2—*Throw Mama From the Train; Batteries Not Included.*

801. DANBURY—CINE—(743-2200). #1—*Broadcast News.* #2—*Good Morning, Vietnam.* #3—*Moonstruck.*

802. DANBURY—CINEMA—(748-2923). #1—*Empire of the Sun.* #2—*Wall Street.*

803. DANBURY—PALACE—(748-7496). #1—*Raw.* #2—*Three Men and a Baby.* #3—*For Keeps.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Throw Mama From the Train.* #2—*Overboard; Batteries Not Included.*

806. FAIRFIELD—COUNTY—(334-1411). *Three Men and a Baby.*

807. GREENWICH—CINEMA—(869-6030). #1—*Throw Mama From the Train.* #2—*Batteries Not Included; The Couch Trip.*

808. GREENWICH—PLAZA—(869-4030). #1—*Broadcast News.* #2—*The Last Emperor.* #3—*Three Men and a Baby.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Good Morning, Vietnam.* #2—*Three Men and a Baby.*

810. NORWALK—CINEMA—(838-4504). #1—*Three Men and a Baby.* #2—*Wall Street; Cinderella.*

811. NORWALK—NORWALK—(866-9202). *Raw; Batteries Not Included.*

812. RIDGEFIELD—CINEMA—(438-3338). *Planes, Trains and Automobiles; Nuts.*

813. SOUTH NORWALK—SONO—(866-9202). Through 1/21: *84 Charing Cross Road.* Through 1/28: *My Life as a Dog.* 1/26: *Made in Heaven.*

814. SPRINGDALE—STATE—(325-0250). *Nuts.*

815. STAMFORD—AVON—(324-9205). #1—*Raw.* #2—*Return of the Living Dead II.*

816. STAMFORD—CINEMA—(324-3100). #1—*Good Morning, Vietnam.* #2—*Wall Street.* #3—*For Keeps.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Moonstruck.* #2—*Empire of the Sun.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*For Keeps.* #2—*Return of the Living Dead II.* #3—*Three Men and a Baby.* #4—*Raw.* #5—*Overboard.* #6—*Wall Street.*

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Good Morning, Vietnam.* #2—*Raw.* #3—*For Keeps.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Broadcast News.* #2—*The Couch Trip.* #3—(227-9619). *Empire of the Sun.* #4—(226-6666). *Good Morning, Vietnam.*

821. WESTPORT—POST—(227-0500). *Moonstruck.*

822. WILTON—CINEMA—(762-5678). *For Keeps.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Three Men and a Baby.* #2—*Throw Mama From the Train.* #3—*Return of the Living Dead Part II.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—*Good Morning, Vietnam.* #2—*Wall Street.*

902. JERSEY CITY—STATE—(653-5200). #1—*Raw.* #2—*Return of the Living Dead II.* #3—*Rent-A-Cop.* #4—*Three Men and a Baby.*

903. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Wall Street.* #2—*Rent-A-Cop.* #3—*Overboard.* #4—*Fatal Attraction.* #5—*Three Men and a Baby.* #6—*Throw Mama From the Train.* #7—*For Keeps.* #8—*The Last Emperor.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Moonstruck.* #2—*Nuts.* #3—*Broadcast News.* #4—*Good Morning, Vietnam.* #5—*The Couch Trip.* #6—*Raw.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Throw Mama From the Train.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). Program Unavailable.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Raw.* #2—*Rent-A-Cop.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Empire of the Sun.*

913. IRVINGTON—CASTLE—(372-9324). #1—*Fatal Beauty.* #2—*Raw.*

914. LIVINGSTON—COLONY—(992-0800). *Good Morning, Vietnam.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Hope and Glory.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Moonstruck.* #2—*The Couch Trip.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Good Morning, Vietnam.* #2—*Moonstruck.* #3—*Three Men and a Baby.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*The Couch Trip.* #2—*Throw Mama From the Train.* #3—*Fatal Attraction.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Moonstruck.* #2—*Good Morning, Vietnam.* #3—*Throw Mama From the Train.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Broadcast News.* #2—*For Keeps.* #3—*Wall Street.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*For Keeps.* #2—*Broadcast News.* #3—*Nuts.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Program Unavailable.

931. CRANFORD—CRANFORD—(276-9120). #1—*Rent-A-Cop.* #2—*Moonstruck.*

932. ELIZABETH—ELMORA—(352-3483). *Rent-A-Cop.*

933. LINDEN—QUAD—(925-9787). #1—*Three Men and a Baby.* #2—*Moonstruck.* #3—*The Couch Trip.* #4—*Throw Mama From the Train; Cinderella.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Wall Street.*

936. UNION—UNION—(686-4373). #1—*Good Morning, Vietnam.* #2—*Fatal Attraction.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Broadcast News.* #2—*For Keeps.* #3—*Empire of the Sun.*

938. WESTFIELD—TWIN—(654-4720). #1—*Throw Mama From the Train.* #2—*Three Men and a Baby.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Good Morning, Vietnam.* #2—*The Couch Trip.*

951. CLOSTER—CLOSTER—(768-8800). *Three Men and a Baby.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Raw.* #2—*Good Morning, Vietnam.* #3—*Three Men and a Baby.* #4—*The Couch Trip.*

953. EMERSON—TOWN—(261-1000). #1—*Wall Street.* #2—*For Keeps.*

954. FAIR LAWN—HYWAY—(796-1717). #1—*For Keeps.* #2—*Hope and Glory.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Moonstruck.* #2—*For Keeps.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Broadcast News.* #2—*Wall Street.*

959. PARAMUS—CINEMA 35—(845-5070). *The Last Emperor.*

958. OAKLAND—TWIN—(337-4478). #1—*Nuts.* #2—Program Unavailable.

960. PARAMUS—DRIVE-IN—(368-1440). Program Unavailable.

961. PARAMUS—BERGEN MALL—(845-4449). *Fatal Attraction.*

962. PARAMUS—ROUTE 4—(487-7909). #1—*Good Morning, Vietnam.* #2—*Rent-A-Cop.* #3—*Nuts.* #4—*Throw Mama From the Train.* #5—*Three Men and a Baby.* #6—*Moonstruck.* #7—*Broadcast News.* #8—*Wall Street.* #9—*The Couch Trip.*# #10—*Empire of the Sun.*

963. PARAMUS—ROUTE 17—(843-3830). #1—*Planes, Trains and Automobiles.* #2—*Return of the Living Dead II.* #3—*Raw.*

964. RAMSEY—CINEMA—(825-2090). *Moonstruck.*

965. RAMSEY—INTERSTATE—(327-0153).Program Unavailable.

966. RIDGEFIELD PARK—RIALTO—(641-0617). *Wall Street.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*Wall Street.*

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*Three Men and a Baby.* #2—*Fatal Attraction.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Cinderella; Raw.* #2—*Batteries Not Included; Pinocchio and the Emperor of the Night.* #3—*Dirty Dancing.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Throw Mama From the Train.* #2—*Moonstruck.* #3—*The Couch Trip.*

971. WESTWOOD—PASCACK—(664-3200). #1—*Good Morning, Vietnam.* #2—*Broadcast News.* #3—*Three Men and a Baby.* #4—*Nuts; Cinderella.*

BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes *most, but not necessarily all, films currently playing.*

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **ANNA**—(1 hr. 40 min.; 1987) The veteran actress Sally Kirkland has a triumph in this engaging New York independent film. She is Anna, a former Czech film star who lives in painful exile in New York, hanging on to the edges of the theatrical scene. The tall, blonde Kirkland may not look Czech, but that hardly matters—she creates a sense of deepdown Europeanness, estrangement as a state of mind. And underneath all the suffering, there's a kind of giddiness that's very appealing. Wearing a black peasant cloak, young Krystyna (Paulina Porizkova) shows up from Czechoslovakia and throws herself on Anna's charity. Born around 1968, the time of the revolt, she has no historical memory, and when she gets to America she steals elements from Anna's heroic past and simply passes them off as her own and becomes a media star. The movie becomes a kind of small-scale *All About Eve.* Director Yurek Bogayevicz, himself a Polish emigré, lays on the scenes of Anna's humiliation perhaps a little heavily, but he has a feeling for the absurdities of the New York theater scene and bitterness of exile. With Robert Fields, Ruth Maleczech, and Stefan Schnabel. Written by Agnieszka Holland. PG-13. **11**

★ **BARFLY**—(1 hr. 40 min.; 1987) A scruffy, cruel, and joyous comedy about life on the bottle, starring Mickey Rourke, in an extraordinarily delicate performance, as the king of the Los Angeles bums. His Henry Chinaski, an arrogant bottom dog, is a serene and happy man with a scarred hide. He drinks all day, brawls in the alley behind his favorite bar, the Golden Horn, and then returns to his filthy room, where he finds some Mozart on the radio and begins to write. Living poorly leaves him alone to work. Squalid and scabrously funny, the movie is an act of happy vanity on the part of Charles Bukowski, who wrote the screenplay. Now almost seventy, the Los Angeles poet and novelist has been writing and drinking for many years; he's probably earned the right to turn a rummy into a modern knight-errant, and Rourke, with his whispering softness, adds touches of gentleness and ironically graceful manners to the myth of a heroic tosspot. A deglamorized Faye Dunaway is on hand as another hardened skid-row type. She and Rourke, approaching each other gingerly, with exaggerated care, become lovers. For the tough-minded, it's great fun. Dir. Barbet Schroeder. Cinematography by Robby Muller. With Alice Krige as an upper-class literary hanger-on. (10/26/87) R. **10**

BATTERIES NOT INCLUDED—(1 hr. 45 min.; 1987) As an inner-city tenement is about to meet the wrecking ball, unexpected alien visitors descend to help the group of worthy tenants. With Hume Cronyn, Jessica Tandy, and Frank McRae. Written by Brad Bird, Matthew Robbins, Brent Maddock, and S. S. Wilson. Dir. Robbins. PG. **20, 92, 109, 112, 210, 216, 216, 217, 219, 220, 305, 406, 501, 509, 510, 517, 530, 601, 606, 608, 612, 626, 636, 709, 713, 723, 724, 800, 805, 807, 811, 969**

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chatty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-directer James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-enshrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. **21, 31, 53, 84, 112, 200, 203, 213, 218, 219, 302, 304, 310, 314, 406, 503, 505, 514, 516, 518, 527, 529, 602, 606, 608, 610, 612, 619, 625, 705, 706, 707, 723, 724, 756, 757, 801, 808, 820, 904, 920, 921, 937, 956, 962, 967, 971**

THE COUCH TRIP—(1 hr. 45 min.; 1988) Dan Aykroyd plays a mental institute patient who, through a series of mishaps, takes over the practice of a prominent radio psychologist. With Walter Matthau, and Charles Grodin. Screenplay by Steven Kampmann, Will Porter, and Sean Stein. Dir. Michael Ritchie. R. **24, 32, 62, 85, 90, 100, 101, 103, 108, 112, 200, 202, 204, 207, 214, 216, 220, 221, 222, 304, 305, 307, 313, 315, 321, 401, 500, 505, 509, 512, 514, 526, 530, 603, 606, 608, 616, 621, 627, 631, 635, 637, 705, 706, 709, 714, 723, 753, 759, 800, 807, 820, 904, 916, 918, 933, 950, 952, 962, 970**

CRY FREEDOM—(2 hr. 35 min.; 1987) Sir Richard Attenborough's mournful and lofty film about South Africa is a major event in the history of liberal agitation but, alas, almost no event at all in the history of film. The movie gives us a sense of the size and beauty of the South African terrain, and we get some nicely delivered lectures on the evils of apartheid, but *Cry Freedom* is closer to disquisition than drama—the outrage is created from way outside. The liberal white journalist Donald Woods (Kevin Kline, in a fine performance) becomes the lens through which we see the country. Woods makes friends with the talented black leader Stephen Biko (Denzel Washington) in 1975 and listens raptly as Biko expounds the necessity for "black consciousness"—the notion that blacks have to take pride in their own traditions and run their own political groups without the leadership or the aid of whites, however friendly. Washington makes Biko a dazzlingly intelligent man with a special gift of temperament. When Biko dies (murdered by the security police) halfway through the film, Attenborough shifts the movie to an adventure story—the escape of Donald Woods (carrying a manuscript about Biko) and his family from hellish South Africa. Unwittingly, Attenborough has equated the regeneration of a white man's conscience with the suffering experienced by the entire black population. A sense of irrelevance overpowers the movie. Written by John Briley. (11/16/87) PG. **47**

DARK EYES—(1 hr. 58 min.; 1987) In Italian, Eng. subtitles. The Russian director Nikita Mikhalkov is the cinema's reigning poet of high-bourgeois indolence. His sumptuous, rather incoherent new movie is the story of a man who can't pull himself together. Marcello Mastroianni stars as an innovative Italian architect who marries an heiress (Silvana Mangano) and gets sucked into her moneyed, lazy way of life. At a spa, he meets a beautiful young Russian woman, and he thinks he's been invigorated. The plot, cobbled together from a number of Chekhov stories, is so loosely constructed that at times one forgets what the picture is about. Mikhalkov avoids the dramatic development in place of the generous, foolish gesture, the luxurious woe of life slipping through feeble fingers. Yet, the movie has the richest palette around, with beautiful episodes set in Italy and Russia and some memorable outbursts of lyrical bufoonery. The Russian performers work in an amazingly expansive style—they practically sing their lines. (10/5/87) R. **81, 630**

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners,* is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead";—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretta. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. **55**

EL SUR—(1 hr. 34 min. 1988) The story of a girl's love for her father, from the blind adoration of childhood through the reserved respect of adolescence. With Sonsoles Aranguren and Omero Antonutti. Written by Jose Luis Lopez Linares. Dir. Victor Erice. **81**

★ **EMPIRE OF THE SUN**—(2 hr. 31 min.; 1987) Steven Spielberg's China epic is spectacular, hallucinatory, overwrought, exhausting. His eleven-year-old hero, Jim Graham (Christian Bale), is a boy from a wealthy British family in Shanghai in 1941, a dreamy kid who loves flying more than anything and idolizes the Japanese. When the Japanese, after Pearl Harbor, suddenly round up the European community, Jim, separated from his parents and nearly starving, has to learn to tell friends from enemies in order to survive. Despite huge crowd scenes (actually shot in Shanghai), this immense movie stays close to what Jim is thinking and feeling. Observed from the odd angles of his point of view, objects, people, and geography loom strangely. The movie has a consistently visionary quality; Spielberg makes an epic sprung from a child's fear and need, an epic in a style of innocent expressionism. In the second half of the movie, Jim, living in a prison camp, gives up on the British, who have standards but are hapless and weak, and is drawn instead to the Americans, a ratty bunch who know how to survive.

He becomes a protégé of the cynical Basie (John Malkovich) who runs the black market. Sections of the movie are a little amorphous, but Spielberg pulls things together brilliantly in the end. The climax: an attack by P-51 Mustang fighters, silvery and gleaming in the sun. Photographed by Allen Daviau. (12/14/87) PG. **7, 25, 31, 61, 83, 206, 219, 223, 302, 309, 406, 503, 523, 527, 530, 612, 618, 625, 706, 708, 713, 724, 802, 817, 820, 912, 937, 962**

THE FAMILY—(2 hr. 7 min.; 1988) The milestones of life are explored with humor and horror in this saga of 80 years in the life of an Italian family. With Vittorio Gassman, Fanny Ardant, and Stefania Sandrelli. Screenplay by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **82**

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. **20, 36, 42, 89, 106, 112, 308, 400, 501, 507, 511, 515, 520, 530, 608, 626, 702, 714, 725, 903, 918, 936, 961, 968**

FIVE CORNERS—(1 hr. 32 min.; 1988) A chronicle of a 36-hour period in the lives of the residents of the Bronx in 1964. With Jodie Foster, Tim Robbins, and Todd Graff. Screenplay by John Patrick Shanley. Dir. Tony Bill. R. **5, 53, 89**

FOR KEEPS—(1 hr. 38 min.; 1988) When a straight-A high school student gets pregnant, she and her boyfriend must deal with the problems of marriage and parenthood. With Molly Ringwald and Randall Batinkoff. Screenplay by Tim Kazurinsky and Denise DeClue. Dir. John G. Avildsen. PG-13. **7, 33, 60, 85, 109, 112, 200, 215, 218, 219, 220, 304, 306, 310, 312, 315, 406, 505, 506, 512, 514, 517, 523, 530, 600, 606, 608, 610, 612, 625, 702, 703, 706, 724, 803, 816, 818, 819, 822, 903, 920, 921, 937, 953, 954, 955**

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. **10, 22, 41, 55, 85, 101, 106, 108, 110, 112, 200, 202, 204, 214, 219, 220, 221, 222, 300, 302, 304, 307, 309, 313, 322, 404, 406, 504, 505, 512, 516, 517, 525, 528, 530, 601, 606, 608, 610, 612, 616, 618, 621, 625, 635, 700, 706, 708, 711, 715, 722, 753, 761, 801, 809, 816, 819, 820, 901, 904, 914, 917, 919, 936, 950, 952, 962, 967, 971**

GRAND HIGHWAY—(1 hr. 44 min.; 1988) A young city boy, left with friends in the country while his mother delivers a new baby, is fascinated and repulsed by the hard life of the country. With Anemone, Richard Bohringer, and Antoine Hubert. Written and directed by Jean-Loup Hubert. **50**

HALF OF HEAVEN—(2 hr. 7 min. 1988) After a tragic love affair, a young unmarried mother flees to Madrid and starts a new life by opening a restaurant. With Angela Molina. Written by Luis Megino and Manuel Gutierrez Aragon. Dir. Aragon. **81**

★ **HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. **11, 719, 915, 954**

HOUSEKEEPING—(1 hr. 57 min.; 1987) A free-spirited young woman is charged with rearing her two nieces when their mother commits suicide, and her unorthodox lifestyle scandalizes the small town where they live. With Christine Lahti. Written and directed by Bill Forsyth. PG. **11, 43**

IRONWEED—(2 hr. 25 min.; 1987) An honorable effort, but a clear failure. William Kennedy adapted his celebrated novel about two death-haunted drifters in Depression Albany, and Hector Babenco directed. The result is a movie without any forward motion or much dramatic logic or even simple coherence. The psychological richness that intrigued readers of the novel appears in the movie as the most banal kind of cinematic delusions, and Babenco doesn't seem to know how to shape the narrative. Jack Nicholson, a hobo with slitted eyes who has allowed guilt to ruin his life, is beautiful and heart-breaking, but the formidable Meryl Streep, as a well-born woman who has drifted to the bottom, is stymied. Streep has a coarse, washboard voice and a lurching walk, and she sings, in a bar, with game, tuneless determination, but she can't pull the gallant acting flourishes into something that seems like a person. Babenco doesn't bring her out. In the end, the aura of hopelessness that hangs over *Ironweed* comes as much from the ineptitude of the moviemaking as it does from the aimless, dream-tormented life of the alcoholic bums on screen. With Tom Waits. (1/4/88) R. **64**

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. **54**

KING LEAR—(1 hr. 31 min.; 1988) Jean-Luc Godard's version of the Shakespeare play. With a surprise cast. Written and directed by Godard. G. **11**

★ **THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In recreating the court rituals, Bertolucci, designer Ferdinando Scarfiotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. **6, 46, 85, 527, 530, 606, 608, 702, 808, 903, 959**

THE LONELY PASSION OF JUDITH HEARNE—(1 hr. 50 min.; 1987) A bittersweet love story about an Irish spinster looking for a companion and an expatriot Irishman who is looking for easy money. With Maggie Smith and Bob Hoskins. Screenplay by Peter Nelson. Dir. Jack Clayton. R. **63**

MANON OF THE SPRING—(1 hr. 53 min.; 1987) In French, Eng. subtitles. This sequel to *Jean de Florette* is about love rather than greed, so it's not quite as stiff as the first film. We pick up the story of the Soubeyran clan, César (Yves Montand) and his nephew Ugolin (Daniel Auteuil), some ten years after they have destroyed their neighbor Jean. They grow carnations on his land now, irrigating the crop with the spring they had hidden from his view. But his presence is still felt: His daughter, Manon (Emmanuelle Béart), roams the hillside tending goats—she actually *gambols*. When Ugolin spies on her as she bathes, he is hopelessly smitten. Director Claude Berri's staging of the material is about as clunky as can be. Everything is about twice as long as it needs to be. With Yves Montand, who gives everything he's got in a rum part. Gérard Brach worked on the screenplay, which was adapted from novels by Marcel Pagnol. (11/16/87) PG. **49**

MAURICE—(2 hr. 15 min.; 1987) The team of Ismail Merchant (producer) and James Ivory (director) have taken on E. M. Forster's undistinguished but heartfelt coming-out-of-the-closet novel (written in 1913, it wasn't published until 1971, the year after Forster's death) and made something as good as can be imagined from such precious material. The dense, puzzled young stockbroker Maurice (James Wilby) struggles against every form of social disapproval and finally acknowledges his own homosexual nature, beginning an affair with a working-class man (Alec Scudder)—in Forster's terms, the one good and true friend. Much of the movie is not about the affair, but about Maurice's painful dithering as a young man. Since he struggles to accept something that the audience has already accepted about him, we're in an embarrassingly superior position to the movie's hero. Still, the movie is faithful to the book's every quivering emotion. Ivory's direction has definitely grown more adept. With Hugh Grant as the object of Maurice's platonic affections at Cambridge, Denholm Elliott, and Ben Kingsley. Kit Hesketh-Harvey worked on the screenplay. (9/28/87) R. **11, 50, 509, 762**

★ **MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of astringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hangdog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème.* (1/4/88) PG. **24, 30, 44, 66, 85, 101, 110, 112, 210, 212, 213, 217, 219, 220, 300, 301, 311, 317, 318, 401, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 613, 617, 621, 625, 634, 635, 637, 700, 703, 706, 712, 714, 718, 722, 723, 724, 753, 755, 760, 801, 817, 821, 904, 916, 917, 919, 931, 933, 955, 962, 964, 970**

★ **MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking and tearing at people's cuffs. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. He enters into a bewildering intimacy with a tomboy who plays soccer and boxes, but who then insists on showing him her tiny breasts. In the end, the messiness of life saves him from despair. The picture has some conventional imagery, but much of it is surprisingly powerful. Dir. Lasse Hallström. (5/11/87) **11, 81, 813**

NUTS—(1 hr. 58 min.; 1987) It feels like the kind of blowhard liberal play that triumphed on Broadway 30 years ago. Barbra Streisand, a throw-out from a rich family, plays a fearlessly truthful prostitute who glowers at people and makes grandstanding speeches. When one of Barbra's johns got violent, she killed him in self-defense. Nevertheless, she's on trial for manslaughter. Richard Dreyfuss defends her, but everyone else in the world, for one corrupt reason or another, wants to lock her up in a mental institution for life. Simply by blurting out the truth, Barbra exposes them all for the fakes and hypocrites that they are. Streisand, who produced the picture, gives herself more tight close-ups and noisy tirades than anyone since her co-star, Richard Dreyfuss, went over the top in *Whose Life Is It, Anyway?* Actors kill for roles like this; the audience becomes the unwilling victim. Martin Ritt directed. Darryl Ponicson and Alvin Sargent worked on the adaptation of Tom Topor's play. (11/30/87) R. **5, 33, 53, 85, 102, 206, 301, 310, 317, 501, 510, 601, 517, 519, 611, 626, 704, 710, 713, 752, 812, 814, 904, 921, 958, 962, 971**

OVERBOARD—(1 hr.; 55 min.; 1987) When wealthy socialite Goldie Hawn falls off her yacht and develops amnesia, she is tricked into believing she is the housekeeper for a single father with four brats. With Kurt Russell, Roddy McDowall, and Edward Herrmann. Written by Leslie Dixon. Dir. Garry Marshall. PG. **37, 60, 112, 210, 219, 223, 510, 531, 608, 611, 625, 636, 720, 724, 805, 818, 903**

PATTI ROCKS—(1 hr. 30 min.; 1988) Reviewed in this issue. R. **5**

PINOCCHIO AND THE EMPEROR OF THE NIGHT—(1 hr. 37 min.; 1987) A new animated feature starring the puppet-turned-boy Pinocchio who runs away to the "Land Where Dreams Come True" and confronts the evil Emperor of the Night. With the voices of Ed Asner, James Earl Jones, and Tom Bosley. Screenplay by Robby London, Barry O'Brien, and Dennis O'Flaherty. Dir. Hal Sutherland. G. **206, 513, 714, 969**

PLANES, TRAINS AND AUTOMOBILES—(1 hr. 32 min.; 1987) Steve Martin, easily the most virile of comic actors, is forced to share an entire movie with roly-poly John Candy in this misjudged burlesque from John Hughes. Martin is a tight, smart, snobby Chicago marketing executive; Candy is a dumb sweetheart of a salesman who talks in *Reader's Digest* platitudes—a boring, pleasant man who wouldn't hurt a fly. Trying to get home for Thanksgiving after a business trip to New York, the two men, strangers, make a forced landing in Wichita and wind up spending a few days together on the road. Outraged at this forced intimacy with a social inferior, Martin's executive glowers with rage and delivers a series of cruel tirades. But the salesman needs friendship, so the executive recants. Martin stops being nasty (and funny) and John Candy is reined in, too. In the end, Candy humbles Steve Martin with his humanity, and the audience shrivels. (12/7/87) R. **33, 529, 606, 608, 610, 620, 625, 636, 725, 812, 963**

PROMISED LAND—(1 hr. 41 min.; 1988) A poignant story about coming-of-age in America today and coming to grips with the American dream. With Kiefer Sutherland, Meg Ryan, and Tracy Pollan. Written and directed by Michael Hoffman. R. **45**

RAW—(1 hr. 35 min.; 1987) Eddie Murphy at a low ebb, taunting gays, and, obsessionally, women. In this wearisomely profane concert film, he's turned himself into a crank and a bore—a young black version of a fifties Borscht Belt "dirty" comic, slamming the broads. Women, it seems, want his money, and they're always setting traps for men; they're hostile and uppity, demanding independence, but everyone knows that their only function is to make love to their husbands. And once a man satisfies them sexually (much moaning into the microphone here), they will put up with anything he does, however awful, as long as he says, "I'm sorry." Murphy seems actually to believe this rubbish; he sounds like a guy who's never known any woman who wasn't a hooker. The movie

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is a hit, but despite some extraordinary flashes of talent, it's also a sour, depressing experience—infantilism encased in flunkyism. The adulation directed towards Murphy seems like a set of one-way mirrors around his head. Directed by Robert Townsend. (1/11/87) R. **36, 45, 67, 88, 90, 100, 101, 108, 112, 200, 207, 214, 216, 217, 220, 222, 300, 306, 312, 319, 400, 406, 505, 509, 512, 530, 606, 608, 613, 625, 705, 706, 711, 715, 718, 723, 763, 803, 811, 815, 818, 819, 902, 904, 911, 913, 952, 963, 969**

RENT-A-COP—(1 hr. 35 min.; 1988) A cop who has just been kicked off the police force is hired by an ex-hooker to protect her from a maniacal killer. With Liza Minnelli and Burt Reynolds. Screenplay by Dennis Shryack and Michael Blodgett. Dir. Jerry London. R. **33, 52, 90, 92, 109, 111, 112, 204, 207, 208, 210, 223, 303, 304, 308, 314, 509, 511, 517, 520, 521, 523, 530, 601, 606, 609, 611, 621, 625, 634, 709, 721, 723, 762, 902, 903, 911, 931, 932, 962**

REPENTANCE—(2 hr. 25 min.; 1987) In Georgian, Eng. subtitles. An allegory about the legacy of Stalinist repression, this surrealistic story deals with the corpse of a government tyrant that refuses to remain buried. With Avtandil Makharadze and Zeinab Botsvadze. Written by Nana Djanelidze, Tengiz Abuladze, and Rezo Kveselava. Dir. Abuladze. **82**

★ **SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting (and exhausting) comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette.* The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit and connoisseur of disorder who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. The movie is a bit much though—it's glib, and sometimes pretentious, and it throws more ideas at us than we can reasonably handle. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R. **82**

SEPTEMBER—(1 hr. 12 min.; 1987) Woody Allen stuck in the goo of second-rate sensitivity. The picture is about a damaged person (Mia Farrow)—a suicidal depressive with violence in her past—who is almost finished off by her bulldog of a mother (Elaine Stritch) and her best friend (Dianne Wiest). A drizzling *Mitteleuropa* fog of misery hangs over everything. As the characters stammer out their love for someone (who is invariably in love with someone else), eyes brim, voices quaver, hearts break. The movie is extraordinarily tiresome because Allen seems to be poeticizing a simple lack of vitality. Locked up in banality, the actors try out tender and hurting looks. The best is Dianne Wiest, the worst Sam Waterston, who, as a failed writer, enters the frame quivering. Only Elaine Stritch, who throws out her lines in a careless, cracked theatrical voice, comes through as a fully alive person. (1/11/87) PG. **62**

STACKING—(1 hr. 37 min.; 1988) Reviewed in this issue. PG. **12**

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female sex. (12/7/87) PG. **20, 34, 52, 84, 87, 106, 109, 111, 112, 200, 209, 214, 215, 219, 222, 223, 300, 302, 304, 309, 313, 316, 318, 322, 406, 504, 505, 508, 511, 512, 516, 517, 524, 530, 601, 606, 608, 610, 618, 621, 625, 625, 634, 706, 708, 709, 715, 722, 725, 753, 762, 803, 806, 808, 809, 810, 818, 900, 902, 903, 917, 933, 938, 951, 952, 962, 967, 968, 971**

THROW MAMA FROM THE TRAIN—(1 hr. 45 min.; 1987) An aspiring writer who still lives at home makes a pact with his writing teacher to kill his bothersome mother. With Danny DeVito, Billy Crystal, and Kim Greist. Written by Stu Silver. Dir. DeVito. PG-13. **24, 40, 51, 67, 80, 90, 100, 108, 112, 200, 207, 214, 216, 217, 220, 304, 305, 313, 316, 402, 500, 502, 505, 509, 513, 515, 521, 526, 530, 606, 608, 616, 621, 627, 631, 636, 706, 709, 714, 721, 753, 759, 800, 805, 807, 900, 903, 906, 918, 919, 933, 938, 962, 970**

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the fever, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, burnished, charismatic, irresistable, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who *work* for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah, miscast, as a young decorator. (12/14/87) R. **7, 33, 48, 66, 89, 103, 112, 203, 210, 212, 213, 218, 219, 223, 300, 304, 306, 312, 313, 404, 406, 503, 504, 506, 509, 514, 517, 519, 523, 530, 600, 606, 608, 610, 612, 616, 625, 631, 633, 634, 638, 706, 708, 709, 715, 716, 722, 755, 764, 802, 810, 816, 818, 901, 903, 920, 935, 953, 956, 962, 966, 967**

REVIVALS

BEYOND A REASONABLE DOUBT—(1 hr. 20 min.; 1956) This illogical and unconvincing little mystery, in which a novelist attempts the perfect crime, was Fritz Lang's last American film—after it was completed he decided he could no longer take the frustrations of directing in Hollywood. With Dana Andrews, Sidney Blackmer, and Joan Fontaine. **8**

CARNAL KNOWLEDGE—(1 hr. 36 min.; 1971) A very funny and very sad film, directed by Mike Nichols and written by Jules Feiffer, with Jack Nicholson and Arthur Garfunkel as the college roommates who never lose their adolescent hang-ups and attitudes toward women and sex. With Candice Bergen, Ann-Margret, and Rita Moreno. **9**

CINDERELLA—(1 hr. 14 min.; 1987) A poor scullery maid becomes the belle of the ball and meets her Prince Charming with the aid of some resourceful mice and a frumpy fairy godmother in this re-release of the Disney classic. Wilfred Jackson, Hamilton Luske, and Clyde Geronimi were supervising directors. G. **10, 37, 87, 112, 213, 504, 530, 609, 623, 709, 714, 810, 933, 969, 971**

DIAL M FOR MURDER—(1 hr. 45 min.; 1954) Perhaps the coldest of Hitchcock's films. François Truffaut has made a case for it as a great movie, but most of us are likely to think of it in a more limited way—as a superb adaptation of Frederick Knott's drawing-room play. With Grace Kelly, Ray Milland, Robert Cummings, and, as the suave London detective, John Williams. **2**

DIVA—(2 hr. 3 min.; 1981) In French, Eng. subtitles. A Parisian postman (Frédéric Andrei), in love with an American opera singer (Wilhelmenia Wiggins Fernandez), makes an illegal tape of one of her concerts. He accidentally picks up another tape (which incriminates a Paris cop), and people keep trying to kill him in order to take the tapes away. This funny and original movie, directed by Jean-Jacques Beineix, is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. **2**

FELLINI'S CASANOVA—(2 hr. 38 min.; 1976) Federico Fellini has taken a fascinating protagonist and very rich story and made them hollow and aimless. With Donald Sutherland. **9**

FROM HERE TO ETERNITY—(1 hr. 58 min.; 1953) A gripping Oscar-winning drama, based on James Jones's novel of life in the Army barracks of Honolulu just before the attack on Pearl Harbor. With Burt Lancaster, Montgomery Clift, Deborah Kerr, and Frank Sinatra. Best scene: Burt and Deb go to the beach. Dir. Fred Zinnemann. **8**

THE GRADUATE—(1 hr. 45 min.; 1967) Boy-meets-girl brought up to date, sixties-style—boy also meets girl's mother. An amusing, intelligent film. With Dustin Hoffman, Anne Bancroft, and Katharine Ross. Dir. Mike Nichols. **9**

KISS ME KATE—(1 hr. 50 min.; 1953) A colorful fifties adaptation (M-G-M at its peak)of the great Cole Porter musical—a fast, funny, and completely entertaining movie with top-notch songs and wonderful dancing. Starring Howard Keel and Kathryn Grayson, Ann Miller, and Bob Fosse. Dir. George Sidney. **1**

1900—(4 hr. 5 min.; 1977) Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. **9**

NORTH BY NORTHWEST—(2 hr. 16 min.; 1959) Hitchcock at the peak of his powers. A big, long, and colorful—but never for a moment dull or humorless—suspense story starring Cary Grant as a New York adman mistaken for a spy and sought for murder, Eva Marie Saint as a blonde seductress up to no good, and James Mason as the suave and heartless bad guy. The great crop-dusting scene alone is worth the price of admission. **2**

ON THE WATERFRONT—(1 hr. 48 min.; 1954) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint. Music by Leonard Bernstein. Dir. Elia Kazan. **8**

PINK FLOYD THE WALL—(1 hr. 35 min.; 1982) A record-breaking dose of rock pretentiousness from Pink Floyd's Roger Waters. A burned-out rocker (Bob Geldof) sits in his L.A. hotel room, staring at the tube while images of rioting, war, terror, death, plus tons of ominous drawings and animated plants that fornicate, come after you like an unending nightmare. And more, much more. Dir. Alan Parker. **2**

ROMEO AND JULIET (1954)—(2 hr. 2 min.) Rarely seen adaptation, starring Laurence Harvey and Susan Shentell, much preferable to the 1968 teeny-bop Zeffirelli version. With Flora Robson and Mervyn Johns. Shot in Verona and Venice. Dir. Renato Castellani. **1**

THE SEVEN SAMURAI—(Uncut: 3 hr. 28 min.; 1954) In Japanese, Eng. subtitles. Akira Kurosawa's masterpiece and one of the greatest movies ever made. A band of samurai agree to defend a small village against the attacks of marauding bandits. The plot couldn't be simpler, but the range of behavior—courage, nobility, cowardice, lechery—is Tolstoyan in scale. Extraordinarily vivid and powerful. Starring Takashi Shimura and Toshiro Mifune. **8**

STRAW DOGS—(1 hr. 53 min.; 1971) A Sam Peckinpah Western transposed into a rural British setting, starring Dustin Hoffman as an American mathematician married to a local sexpot (Susan George). The film is manipulative in a reprehensible way, giving rationale to the audience's bloodlust as poor little Hoffman exterminates a bunch of vicious hoodlums. Still, it's well acted, cleverly shot, and stirringly scored, with many inspired Peckinpah touches. **8**

THE WILD BUNCH—(2 hr. 23 min.; 1969) One of Sam Peckinpah's best: brutal, sentimental, violent, woman-hating, macho, absurd—and despite all those things, a technically accomplished Western with moments of intense feeling. William Holden is fine as the leader of a gang of old-style outlaws becoming obsolete in the America of 1913, and there is an unusually strong supporting cast, headed by Robert Ryan. **8**

THE WILD ONE—(1 hr. 19 min.; 1954) Brando becomes a myth. It is dated, sometimes ludicrous, and finally rather moralistic, but it offers the great man's definitive portrait of the disaffected fifties rebel—a biker, before bikers became commonplace. "What are you rebelling against?" a woman asks. Brando's reply: "Whaddya got?" With Lee Marvin. Dir. Laslo Benedek. **8**

THEATER
LISTINGS

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BROADWAY

Previews and openings

Wednesday, January 20

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical is based on Gaston Leroux's horror novel, which takes place in 1860, and is about a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. It stars Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. It's previewing now prior to a 1/26 opening. Mon. through Sat. at 8, Sat. at 2, $37.50 to $50; Wed. at 2, $30 to $42.50. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. All major credit cards. **IRLS**

Now Playing

ANYTHING GOES—A brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin. Featured in the cast are Patti LuPone, Anthony Heald, Howard McGillin, Bill Francine, Linda Hart, and Kathleen Mahony-Bennett; opened 10/19/87. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $40 to $45; through June. **Vivian Beaumont Theater,** Lincoln Center, 65th Street and Broadway (239-6200).2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE-In Hugh Whitemore's play, Derek Jacobi stars as the British mathematician, Alan Turing, credited as being the person responsible for breaking the German *Enigma* code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, $27.50 to $37.50; Wed. at 2, $25 to $35; Fri. and Sat. at 8, $30 to $40; opened 11/15/87. **Neil Simon Theater,** 250 West 52nd Street (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatell, and Mark Nelson appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene has left the Army and, with his brother Stanley, is pursuing a radio-writing career; directed by Gene Saks. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), $27.50 to $40; Sat. at 2, Sun. at 3, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst Theater,** 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Liberatore. Mon. through Sat. at 8, $27.50 to $37.50, Sat. at 2, $25 to $35, Wed. at 2, $22.50 to $32.50; opened 10/14/87. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $30 to $45; Fri. and Sat. at 8, $40 to $50; Wed. at 2, $28.50 to $40. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats,* is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $47.50; Wed. at 2, $25 to $42.50. **Winter Garden Theater,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; $30 to $45; Fri. and Sat. at 8, $30 to $47.50. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ● ●

FENCES—James Earl Jones stars in August Wilson's Pulitzer Prize–winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Ethel Ayler, Ray Aranha, Charles Brown, Frankie Faison, and Courtney Vance. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, $10 to $35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $15 to $37.50; Wed. at 2, $8 to $30. James Earl Jones gives his last performance Sun. at 3, 1/31, and will be replaced 2/2 by Billy Dee Williams. **46th Street Theater,** 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, $27.50 through $45. **St. James Theater,** 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ● ●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge is a Mysterious Man, Robert Westenberg is both Cinderella's Prince and Little Red Ridinghood's Wolf, in a musical written and directed by James Lapine; music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $50, Wed. at 2, $32.50 to $42.50. **Martin Beck,** 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

ME AND MY GIRL—Jim Dale, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis Theatre,** 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Terrence Mann, Kelli James, Randy Graff, Norman Large, Jennifer Butt. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; $25 to $50. 200 tickets at $16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater,** Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Peter MacNicol, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, $10 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $10 to $30. **Helen Hayes Theater,** 240 West 44th Street (944-9450). 2 hrs. 15 mins. All major credit cards.

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed *extremely* erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

PENN AND TELLER—A limited engagement with the two tricksters offering their own inimitable brand of scams, including one with a new twist involving a water tank said to 'contain elements of surprise and danger' (don't be scared--they're putting you on). Tue. through Thur. at 8, Sun. at 7:30, Fri. and Sat. at 8; Sat. at 2 and Sun. at 3, $15 and $33; run which was scheduled to end in January has now been extended through 2/28. **Ritz Theater,** 219 West 48th Street (582-4022). 2 hrs. All major credit cards.

SARAFINA!—Mbongeni Ngema's musical, with music by Hugh Masekela and Ngema, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8. Wed. and Sat. at 2, Sun. at 3; previews start 1/19, prior to a 1/28 opening; $30 to $37.50. **Cort Theater,** 138 West 48th Street (239-6200). All major credit cards.

SERIOUS MONEY—The New York Shakespeare Festival production of Caryl Churchill's play, termed 'a dark comedy,' after a run at the Public Theater off-Broadway, is coming uptown. It's set in the London financial markets after the Big Bang (the day the English Stock Exchange was deregulated), and is about greed, corruption, and murder in the fast-moving world of high finance; directed by Max Stafford-Clark. Featured in the cast are Kate Nelligan, Alec Baldwin, John Pankow, Michael Wincott, and Allan Corduner. Previews start 1/20 prior to a 2/9 opening. Call theater for details. **Royale Theater**, 242 West 45th Street (239-6200). All major credit cards.

STARLIGHT EXPRESS—Barry Bernal, Stacia Goad, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theater,** 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. **IRLS**

OFF BROADWAY

ANNIE—A revival of the charming musical by Charles Strouse, Thomas Meehan, and Martin Charnin; directed by Stephen Ted Friedman. 1/22, 23 at 8, 1/24 at 6; $12 to $18. **Fashion Institute of Technology**, 227 West 27th Street (1/718-937-1311).

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris, Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; $20 to $28.50. **Lambs Theater,** 130 West 44th Street (997-1780).

BROTHERHOOD—John David Richardson's play, directed by Dennis Delaney, depicts the lives of three brothers from boyhood to manhood tracing the emories that bind them together with a closeness they don't realize they share. Featured in the cast are Robert Poletik, Frederick Wessler, Mark Shannon, Michael Krauss, and Howard Kuttner. Wed. through Sat. at 8, Sun. at 2; 1/23 through 2/13; $8. **Perry Street Theater,** 31 Perry Street (255-9186).

THE CHECK IS IN THE MAIL—Robert Liebowitz's play concerning two businessmen and the measures they take when faced with financial ruin. Featured in the cast are Allen Rickman, Michael Rogen, and John Dinello. The author is also the director. Thur. through Sat. at 7:30; Sun. at 4; through 1/31; $8. Usual Suspects Theater Company production at the**18th Street Playhouse,** 145 West 18th Street (1/718-946-4891).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavrova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. 1/18 through 2/7; $10 to $35. (Phone theater for details.) A BAM production performed at the **Majestic Theater,** 651 Fulton Street, two short blocks from the Brooklyn Academy of Music (1-718-636-4100).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Morgan Freeman, and Ray Gill. Tue. through Sat, at 8, Wed. and Sat. at 2, Sun. at 3; $28.50. **John Houseman Theater,** 450 West 42nd Street (564-8038).

FANTASTICKS—A musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue.–Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FLORA, THE RED MENACE—A reconceived, rewritten, and rejuvenated version of the 1965 musical, with new book by David Thompson, music and lyrics by John Kander and Fred Ebb; directed by Scott Ellis. It tells of a fashion illustrator, determined to change the world, who falls in love with an artist who introduces her to the emerging Communist Party. Featured in the cast are Veanne Cox (Flora), Peter Frechette, Lyn Greene, Dirk Lumbard, Maggie Gorell, Eddie Corbich, David Ossian, and B. J. Jefferson. Through 1/23; call theater for specifics. **Vineyard Theater,** 309 East 26th Street (683-0696).

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $24.50 to $28.50. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

JACQUES BREL IS ALIVE AND WELL AND LIVING IN PARIS— 20th anniversary revival of the acclaimed musical, starring Karen Akers, Shelle Ackerman, Elmore James, and Kenny Morris comes to town; directed by Elly Stone, star of the original production. 1/22, 23, 30, 2/5, 6, 11, 12 at 8; $25 and $30. **Town Hall,** 123 43rd Street (947-5850).

THE LEGACY—Gordon Nelson's graphic account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. and Sat. at 8, Sun. at 3; $12. **National Black Theater,** 2033 Fifth Avenue (427-5615).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; $10 to $19.95. **Heckscher Theater,** Fifth Avenue at 104th Street (534-2804).● ●

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $32.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321). ● ●

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's highschool. Tues.–Thur. at 8; Fri. at 8 & 10:30; Sat. at 7 & 10; Sun. at 3; $18–$25. **Circle-in-the-Square Downtown,** 159 Bleecker St. (254-6330).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor features the author, Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 7, Sat. at 2, Sun. at 3; $25. **INTAR Theater,** 420 West 42nd Street (695-3401).

PSYCHO BEACH PARTY—Charles Busch's new comedy (in which he stars) is the rib-tickling story of a perky, teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliot. Featured in the cast are Michael Leitheed, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Michael Belanger, Judith Hansen, Theresa Marlowe, Meghan Robinson, and Andy Halliday. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $28. **Players Theater,** 115 Macdougal Street (254-5076).

REAL ESTATE—Sada Thompson stars in Louise Page's play as a successful realtor whose 38-year-old pregnant daughter comes home to live with her; directed by Brian Murray. Featured in the cast are Roberta Maxwell, Charles Cioffi, and Lewis Arlt. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $24 to $29.50. **St. Peter's Church** at Citicorp Center, Lexington Avenue and 54th Street (758-8770).

THE RIVER—A musical by Peter Link and William Spencer Reilly that equates nature's cycle of water with man's journey through life. Featured in the cast are Carol Dennis, Stephanie Renee James, Jenny Burton, Ray Stephens, Valerie Eley, and Lawrence Hamilton. Tues. through Fri. at 8, Sat. at 3 and 8, Sun. at 3; $26.50 and $29.50. **Promenade Theater,** Broadway and 76th Street (580-1313).

ROY BLOUNT'S HAPPY HOUR—AND—A—HALF—The author/humorist offers observations on a wide variety of subjects. Wed. through Sat. at 8, Sun. at 3; $125; 1/22 through 2/7. **American Place Theater**, 111 West 46th Street (247-0393).

THE SEARCHING SATYRS—Sophocles's play (the first comedy known to man, performed once in 440 B.C. and lost for 2,000 years), was meant to follow Greek tragedy with comic relief. Tue. through Sat. at 8, Wed., Sat., and Sun at 3; $15; through 1/31. **Nat Horne Theater,** 440 West 42nd Street (279-4200).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl)*. Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn the family apart and brought them back together again; directed by Mary B. Robinson. Featured in the cast are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, and Jon Tenney. Tue. through Thur. at 8, and Sat. at 2, $25; Wed. at 2, $22; Fri. and Sat. at 8, Sun. at 3, $28. **Westside Arts Theater,** 407 West 43rd Street (541-8394).

S.O.S.—*A one-man six-character surrealistic study* of contemporary life written and performed by Burt Young. Wed. through Fri. at 8, Sat. at 7 ahd 10, Sun. at 3; $20; through 1/24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STEEL MAGNOLIAS—Robert Harling's play returns (and looks and plays better yet in its larger venue), about society matrons who live, discuss, and enjoy life as they are beautified at a beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; $20 to $27. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

SYMPHONY OF RATS—A theater work, written and directed by Richard Foreman, documents the mental unease of a president of the United States (played by Ron Vawter) as he receives apocalyptic messages from outer space. With Peyton Smith, Kate Valk, Jeff Webster. Wed. through Fri. and Sun. at 8, Sat. at 7 and 10; $15; through February. **The Performing Garage,** 33 Wooster Street (966-3651).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Mon. through Wed., Fri. through Sun. at 8, Sat. and Sun. at 2; $85 to $135. (*Tamara* goes on vacation for a two-week period because the Winter Antique Show has taken over the Armory. Hiatus starts 1/18 and will resume performances 2/2. The new Tamara will be Anna Katarina from then on.) **Seventh Regiment Armory,** Park Ave. and 66th St. (307-7171).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theater,** 133 Macdougal Street (477-5048). ● ●

WOZA ALBERT!—The return of the Obie-Award-winning South African play by Percy Mtwa, Mbongeni Ngema and Barney Simon, featuring Fana Kekana and Tsepo Mokone, and directed by Richard Gant and Duma Ndlovu. Wed.–Sat. at 8, Sat. & Sun. at 3; $12–$15; through 1/24. **Roger Furman Theater**, West 133rd Street and Convent Avenue (947-5850).

THE VINEGAR TREE—A revival of Paul Osborne's 1930 comic love triangle, set in a New England country house; directed by Kent Paul. Featured in the cast are Frances Cuka, Joseph Daly, April Shawhan, John Horton, Frank Lucas, and Michael Lasswell. 1/19, 22, 23, 26, 29, 30 at 8. 1/24 at 7, 1/23, 24, 31 at 3; $10. **York Theater,** 2 East 90th Street (534-5366).

THEATER COMPANIES

AMERICAN JEWISH THEATER—Jan Hartman's *K*, a new play based on the life of Franz Kafka; directed by John Pynchon Holmes and starring Graeme Malcolm in the title role. Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; $20. **Theater,** 15 West 28th Street (683-7707).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartersville,* and Pearl Cleage's *Come and Get These Memories,* are in rotating repertory with *Indigo Blues,* by Judi Ann Mason. Featured in the casts are Maurice Carlton, William Williams, Melissa Fonts, David Robeson, Gwen Roberts-Frost, Chuck Patterson, and Mikell Pinkey (who is the director of all three plays). Wed. through Sat. at 8, Sat. at 3, Sun. at 4; $6 to $12. Phone theater for specifics. **Theater,** 1368 Fulton St., Bklyn (1-718-636-0918).

CIRCLE REPERTORY THEATER—David Steven Rappoport's *Cave Life* is a comedy about an eccentric Manhattanite involved in an unusual *menage-a-trois* with her husband and her hallucination of a Neanderthal man; directed by Paul Lazarus. Company members are featured in the cast. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50 to $26; 1/27 through 2/11. **Circle Rep,** 99 Seventh Avenue South (924-7100).

EQUITY LIBRARY THEATER—Through 1/31: *Side By Side By Sondheim,* music and lyrics by Stephen Sondheim, plus music by Leonard Bernstein, Mary Rodgers, Richard Rodgers, and Jule Styne. Tue. through Sun. at 8, Sat. and Sun. at 2:30. **Theater,** 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—Jean-Paul Sartre's *No Exit,* in which three strangers are locked together in a hell of their own making; in repertory with Franz Kafka's *The Trial,* adapted by André Gide and Jean-Louis Barrault, which tells of a modern man's journey through a maze of politics and paranoia; and Jean Anouilh's *Antigone,* a modern retelling of the Sophocles tragedy; through 2/25. Thur. through Sat. at 8, Sun. at 3; $15. **Bouwerie Lane Theater,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Balinesian playwright/director Putu Wijaya joins an ensemble of six in *Song of Refuge,* conceived, composed, and designed by Ed Herbst and Beth Skinner, which deals with endangered species—humans, grizzly bears, condors, whooping cranes, et al. It's surrealistic and the world is shown through vocal music, masks, puppetry and acting. Thur. through Sun. at 8; $8; through 1/24. And also through 1/24, at LaMama Annex, writer/director Dave Hunsaker's *The Summer Face Woman,* based on a myth of the Aleut people of Alaska. The cast of twelve includes five native Alaskans: Paul Moses, Martina Woods, Theresa Smith, Gary Waid, and Jane Lind. Wed. through Sun. at 7:30; $12. **La Mama Theater,** 74A East Fourth Street (475-7710).

MEDICINE SHOW—*Dynamite Tonight,* by William Bolcom and Arnold Weinstein ($10 to $12); and George Bernard Shaw's *Too True To Be Good,* subtitled *A Comedy of No Manners* ($8 to $10); in repertory through 1/30. (Call theater for details.) **Medicine Show Theater,** 353 Broadway (431-9545).

NEW YORK SHAKESPEARE FESTIVAL—First of the six-year marathon Shakespeare Festival is *A Midsummer Night's Dream,* and let us tell you something about it (what? you know? no you don't!). It's set in Brazil's northern Bahai at the turn of the century and will incorporate aspects of voodoo into the supernatural aspects of Shakespeare's fantasy. It's directed by A. J. Antoon, and features Lorraine Toussaint as Titania, Elizabeth McGovern as Helena, F. Murray Abraham as Bottom, Carl Lumbly as Oberon, and Geoffrey Owens as Puck. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $25; through 1/24. **Public/Anspacher,** 425 Lafayette Street (598-7150).

PROMETHEAN THEATER COMPANY—Dan Roentsch's *The Newborn King,* directed by the author and featuring Allegra Blumfield, David Wilson, Terry Burns, Rachel White, Stephen Byers, and Susan Horner, is about a happy young married couple whom we meet now and many years later, when their adult children come home to a Christmas reunion. Thur. through Sun. at 8, 2/4 to 21; $8. **Theater 22,** 54 West 22nd Street (719-9812).

PROMETHEUS—Agatha Christie's *The Red Signal* combines suspense, murder, mystique, intrigue, madness, a seance, and romance; directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3; $8; through 1/31. **Prometheus,** 239 East Fifth Street (477-8689).

PUERTO RICAN TRAVELING THEATER—Richard Irizarry's *Ariano,* a controversial drama about a yuppie, his obsession with acceptance by the 'white' world, amd takes a long, hard look at racial attitudes. Featured in the cast are Elizabeth Ruiz, Rafael Baez, David Medina, Eddie Trucco, Graiela, and Jimmy Borbon; directed by Vicente Castro. Performances in English are Wed. through Fri. at 8; performances in Spanish are Sat. and Sun. at 2:30 and 8; $10. **P. R. Traveling Theater,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*La Zarzuela,* anthology of songs from Spanish operettas; *La Corte de Faraon*; Eduardo Machado's *Las Damas Modernas de Guanabocoa* and *Revoltillo!*; Gloria Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiaca*; Jose Zorillla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*; Federico Garcia Lorca's *Yerma.* Thur. through Sat. at 8, Sun. at 3 and 7; call theater for specifics (some of the events are at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts Theater,** 138 East 27th Street (889-2850).

ROUNDABOUT THEATER COMPANY—David Birney and Kim Hunter star in George Bernard Shaw's *Man and Superman,* about the Ideal Man (the man every woman dreams of marrying), directed by William Woodman. Featured in the cast are Jonathan Walker, Frances Conroy, John Carpenter, Harriet Harris, Michael Cumpsty, I. M. Hobson, and Anthony Fusco. Tues. through Sat. at 8, Wed., Sat., Sun., at 2; $18 to $28; through 2/21. **Roundabout Theater,** 100 East 17th Street (420-1360).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; $10. **Royal Court Repertory Theater,** 342 West 53rd Street (956-3500).

THIRTEENTH STREET REPERTORY—Dan Levy's musical, *The Far Dance,* through 1/31, Tue. through Sun at 7; $10. Israel Horovitz's *Line,* a comedy, Wed., Thur. and Sun. at 9:30; $10. **Thirteenth Street Repertory Theater,** 50 West 13th Street (675-6677).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ALBANIAN SOFT SHOE—Mac Wellman's play, directed by Rhea Gaisner and performed by students of the City College of New York's professional training program, chronicles the lives of two normal American housewives as an ugly little scandal leads to a strange journey to other worlds. 1/27 through 30 at 8, 1/30 and 31 at 3; $6. **Primary Stages Company Theater,** 584 Ninth Avenue (233-7471).

ANGEL STREET—Patrick Hamilton's play is a stage version of the film *Gaslight,* which tells the story of a suave husband, and a wife who is being slowly driven mad; directed by Lucy Keyes. Fri. and Sat. at 8, Sun. at 3; $10; through 2/14. **Westside Repertory Theater,** 252 West 81st Street (874-7290).

BOOGIE WOOGIE AND BOOKER T.—Wesley Brown's drama concerns the struggle between established civil rights policies and those of more radical leaders; directed by Leon Bailey. Thur. through Sat. at 8, Sat. at 3; $8; 1/28 through 2/13. **Mazur Theater,** 555 East 90th Street (787-0422).

BOY MEETS BOY—A revival of the 1975 musical comedy, written by Bill Solly and Donald Ward. Set in the 1930s Art Deco era, cast features members of the New York City Gay Men's Chorus; directed by Martin Teitel. 1/22 and 23 at 8, 1/24 at 3 and 7; $12 (all proceeds to go to the NYCGMC AIDS Outreach Fund). Manhattan Community College Tribeca Arts Center's **Theatre Two,** 199 Chambers Street (691-7590).

THE BOYS IN CELLBLOCK Q—John C. Wall's reformatory farce. Thur. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10. Presented by the Manstage Project at **Shandol Theater,** 137 West 22nd Street (243-9504).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Thur. through Sat. at 8, Sun. at 7; through 1/31; $8 through $10. **Noho Theater,** 2 Bond Street (642-8009).

THE CLONE—Michael T. Folie's science-fiction play, directed by Michelle Macau. Thur. and Fri. at 8, Sat. and 7:30 and 9:30; 1/21 through 2/6; $5. **Midtown Plaza,** 320 East 25th Street (1-718-596-1106).

DOUBLE BILL—*Thighs Like Tina Turner* and *Alive, Loud, Black, and Blue,* two plays by Larry Myers; directed by John Uecker, starring Susan Aston. Thur. through Sun. at 7; $4; 2/4 through 21. **Theater for the New City,** 155 First Avenue, (254-1109).

EQUUS—Peter Shaffer's psychosexual drama about a youth who has blinded six horses with a metal spike, and the psychiatrist assigned to the boy; directed by Mark Harborth. With Ted Burtt, Gary Kerr, and Ginette Molina. Thurs. through Sat. at 8; through 1/30; $8. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (1/718-522-2845).

FRANKENSTEIN: A NIGHTMARE SONATA—An adaptation by Lisa Burma and Raymond Marciniak, exploring the themes and symbols in Mary Shelley's novel, with images, words, and music; featuring Connie Ventress, Paul Bolger, Craig McDowell, and Glenn Pasch. 1/22 & 28 at 8; 1/23, 24, 30, 31 at 7 & 9; $8. **Washington Square Church,** 135 West 4th Street (769-9240).

THE HAIRY APE—Eugene O'Neill's play which deals with social forces as symbols of man's cosmic situation. The title character (Dale Irvin) is a stoker who meets an aristocrat aboard ship. With Abigail White, and Kate Lacy. Sat.–Mon. at 8; 1/23–2/1; $10. **Theater-Studio,** 750 8th Ave. (369-1118).

HALF DESERTED STREETS—Robert Moresco's play is the story of Hell's Kitchen and a group of teen-agers faced with life choices; directed by Richard Compton. With Dan Grimaldi, Mario Cellario, Michael Imperioli, and Victor Colicchio. Tues. through Sun. at 8; $8. **Actors Outlet Theater,** 120 West 28th Street (279-4200).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur.–Sun. at 8; $5; through 5/2. **Dramatis Personae,** 25 E. 4th St. (673-4382).

MEN IN ART—Two one-acters by Robert Patrick: *Let Me Not Mar That Perfect Dream* (three generations of gay playwrights fight it out!), and *The Last Stroke* (a great painter can survive anything–but a fan). Thur. through Sun. at 9; $4; 2/4 through 21. **Theater for the New City,** 155 First Avenue (254-1109).

POTS OF MONEY—An 1860s French farce by Eugene Labiche and Alfred Delacour; directed by Barbara Spiegel. 1/19–23, 25–28 at 7:30 (also 1/23 at 2); FREE.**New School,** 66 West 12th Street (688-0945).

RESOLUTION #1: MURDER-Emmett Patrick's mystery includes a super-sleuth contest; directed by Grace Riskin. Wed.–Fri. at 8, Sat. at 7 & 10; Sun. at 3; $10; through 1/23. **Riverwest,** 155 Bank St. (243-0259).

SCOOTER THOMAS MAKES IT TO THE TOP OF THE WORLD—Peter Parell's play, directed by Doug Broe and featuring Alfred Preisser and Adam Ward. Fri. through Sun. at 8; 1/22 through 31; $7. **West End Center,** 302 West 91st Street (740-7597).

SLASHER—Splatter-rock musical by Michael Hilyer, Biff Paruolo, Bill Wheeler, and Michael Calderwood. Wed. at 8, Fri. at 7, Sat. at 10, through 2/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

SLOW BURN—Cynthia Cooper's play, based on the 'snowball murders' incident in Baltimore in the early 80s which became a *cause celebre* at the time, especially for the elderly; directed by Michael Warren Powell. Fri. at 7, Sun. at 3 and 8; through 3/6; $10. **Wings Theater,** 112 Charlton Street (645-9630).

TEN LITTLE INDIANS—Agatha Christie's popular mystery, directed by Greg Johnson, which has been played again and again and is always welcome. Fri. and Sat. at 8, Sun. at 2; through 1/23; $7. **Heights Players,** 26 Willow Place, Brooklyn (1-718-237-2752).

NEW YORK TICKET SERVICE
For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PETER BOOTH—Recent works on paper by this Australian artist; through 1/30. C.D.S., 13 E. 75th St. (772-9555).

KRIS COX—Wall-mounted and free-standing ceramic sculptures by a California artist; through 2/6. Kouros, 23 E. 73rd St. (288-5888).

ROSELLE DAVENPORT—Landscape paintings of southern France and Greece; through 2/23. Coe Kerr, 49 E. 82nd St. (628-1340).

NANCY FRIED—Small terracotta and bronze works of heads and torsos sculpted in the likeness of the artist; through 1/30. Graham Modern, 1014 Madison Ave. (535-5767).

NANCY GRAVES—Recent sculpture made with hand-painted anodized aluminum, patinated and enamelled bronze, stainless steel, and iron and carbon steel; through 1/28. Knoedler, 19 E. 70th St. (794-0550).

MARSDEN HARTLEY—Paintings from the last decade of his life, including two symbolic self-portraits; through 2/27. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

SUSAN HAUPTMAN/JOHN GIBSON—Drawings/Recent paintings. Through 2/24. Stone, 48 E. 86th St. (988-6870).

SCOTT KAHN—Recent landscape paintings; through 2/6. Perlow, 980 Madison Ave. (517-5858).

WILLIAM MCGEE—Assemblages, collages, and paintings; through 2/13. Cecil, 16 E. 72nd St. (517-3605).

CAROLE ROBB—Six large-scale paintings on the themes of Achilles, war, and poetry; through 2/6. Forum, 1018 Madison Ave. (772-7666).

LAURA SHECHTER—New paintings and drawings; through 1/30. Staempfli, 47 E. 77th St. (535-1919).

57th Street Area

PAT ADAMS—Large-scale oil paintings and works on paper in which the artist manipulates the circle in various sizes, colors, textures, densities, and relationships to convey a sense of the universe and forces of nature; 1/21–3/25. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

MILTON AVERY—Still-life paintings; through 2/6. Borgenicht, 724 Fifth Ave. (247-2111).

JACK BEAL—Recent paintings and works on paper based on the Five Senses; through 2/6. Frumkin/Adams, 50 W. 57th St. (757-6655).

JOHN BELLANY—Allegorical, autobiographical paintings with the figure as a central image; through 2/3. Siegel, 24 W. 57th St. (586-0605).

PETER BLUME—Realist paintings and drawings; through 1/31. Dintenfass, 50 W. 57th St. (581-2268).

LOUISE BOURGEOIS—Drawings from 1939–1987; through 1/30. Miller, 41 E. 57th St. (980-5454).

NANCY CHEAIRS—Paintings with minimal, symbolic imagery; through 1/30. Schmidt-Bingham, 41 W. 7th St. (888-1122).

RICHARD CHIRIANI—Large-scale panoramic landscapes painted from atop Manhattan's bridges; through 2/3. Schoelkopf, 50 W. 57th St. (765-3540).

RICHARD CROZIER—Paintings of landscapes in Maine and Massachusetts; through 1/30. Tatistcheff, 20 W. 57th St. (664-0907).

ELISA D'ARRIGO—Wall sculptures that resemble bound figures, composed of wire, cloth, wax, plastic and clay; 1/21–2/20. Ross, 50 W. 57th St. (307-0400).

RAYMON ELOZUA/PINKNEY HERBERT—Recent paintings by both; through 2/20. Lamagna, 50 W. 57th St. (245-6006).

KAREN GUNDERSON/HARVEY GORDON—Recent paintings of cloud formations/Paintings of interiors and still-life arrangements. Through 2/3. Fischbach, 24 W. 57th St. (759-2345).

ELAINE KURTZ—Recent "Mineral Series" paintings; through 2/13. Shippee, 41 E. 57th St. (319-2041).

ALEXANDER LIBERMAN—Recent abstract paintings on masonite; through 1/30. Emmerich, 11 E. 57th St. (752-0124).

ALICE TRUMBULL MASON—Paintings from 1929–1969; through 2/6. Washburn, 41 E. 57th St. (753-0546).

ANDRE MASSON—Paintings and works on paper; through 1/31. Del Re, 41 E. 57th St. (688-1843).

PATON MILLER—Recent paintings and drawings on linen; through 2/13. Haime, 41 E. 57th St. (888-3550).

PIET MONDRIAN—A loan exhibition of paintings from the Haags Gemeentemuseum, The Hague, Holland, including works from 1900–1937; through 2/14. Janis, 110 W. 57th St. (586-0110).

JOSEPH B. O'SICKEY—Recent paintings of the artist's garden; through 1/30. Kennedy, 40 W. 57th St. (541-9600).

ROBERT RAUSCHENBERG—New works entitled "The Glut Series"; through 1/30. Blum Helman, 20 W. 57th St. (245-2888).

EPHRAIM RUBENSTEIN—Paintings of landscapes and interiors; through 1/30. De Nagy, 41 W. 57th St. (421-3780).

ALTOON SULTAN/HOWARD KANOVITZ—Realist paintings executed "en plein air" in rural Vermont and upstate New York/Two-dimensional and relief paintings of windows. Through 1/30. Marlborough, 40 W. 57th St. (541-4900).

TODT—An installation entitled, "Zoc '88"; through 1/30. Kent, 41 E. 57th St. (980-9696).

East Village

RANDOLPH BLACK—Paintings and drawings of collectibles in a series entitled, "The Connoisseur Paintings"; through 1/31. Greathouse, 157 Ave. B (460-8000).

TOM DILLON—Paintings of symbolic interiors on wood panels; through 1/31. P.P.O.W., 337 E. 8th St. (529-1313).

CATHERINE GILLETTE—A fused-glass assemblage entitled, "Wavelength"; through 2/2. On the Wall, 328 E. 11th St. (460-0963).

JOEL GREENE—Recent abstract bronze sculptures; through 1/24. Tradition 3 Thousand, 273 E. 10th St. (529-1411).

KEN LUM—Paintings that incorporate language in an abstract and unintelligible manner, plus a furniture installation; through 1/31. Nature Morte, 204 E. 10th St. (420-9544).

TODD NEAL—Realist landscape paintings of the Midwest; through 1/24. Helio, 122 St. Marks Place (529-8122).

LIVIO SAGANIC/KAZUFUMI HOMMA—"Table" sculptures executed in various metals and glass/New abstract paintings; through 1/31. Bromm, 170 Ave. A (533-4233).

SoHo and TriBeCa

RICHARD ARTSCHWAGER—Recent drawings; through 1/31. Castelli, 420 W. Broadway (431-6279).

KARIN BATTEN/STAN BRODSKY—Recent paintings by both; through 1/30. Kelly, 591 Broadway (226-1660).

TONY BECHARA/NADINE DE LAWRENCE-MAINE—Recent paintings by both; through 2/13. Alternative Museum, 17 White St. (966-4444).

TONY BEVAN—Recent paintings with pared-down figurative imagery; through 2/6. Feldman, 31 Mercer St. (226-3232).

MIKE BIDLO—Painted reproductions of paintings by Picasso; through 1/31. Castelli, 142 Greene St., lower level (431-6279).

SERENA BOCCHINO/CHRISTEL SCHULTE-HANHARDT—Densely-worked paintings of musical instruments/Large-scale figurative frescoes. Through 2/6. Penine Hart, 105 Hudson St. (334-3522).

JAMES LEE BYARS—Sculptures that allude to metaphysics and Eastern philosophy, composed of materials such as white marble and lava rock; through 1/30. Boone, 417 W. Broadway (431-1818).

PIER PAOLO CALZOLARI—A survey of sculpture from 1968–1970, by this artist who is associated with the Arte Povera movement; through 1/30. Gladstone, 99 Greene St. (431-3334).

LUIS CHAN—Watercolors by an 82-year-old Hong Kong artist; through 2/6. Kind, 136 Greene St. (925-1200).

CHRIS COSTAN—Recent paintings and gouaches that synthesize representational and abstract elements; through 1/30. Van Eck, 420 W. Broadway (219-0717).

LINDA CUNNINGHAM/TULA TELFAIR—Drawings of walls of eroded Navajo sandstone in the Capital Reef area of Utah/Still-life drawings of broken pottery and found objects. Through 1/30. Allen, 560 Broadway (334-9710).

JAIME DAVIDOVICH/JULIE WACHTEL—Video tape works/A single painting consisting of three silk screen images of a sequin-clad figure, and one painted greeting card image. Through 1/30. Brown, 560 Broadway (219-1060).

DAVID DAWSON—Recent minimal paintings, into which geometric patterns have been engraved; through 2/3. Haller, 415 W. Broadway (219-2500).

JANE DICKSON—Paintings that depict the demolition derby as observed in numerous American cities; through 2/3. Alexander, 59 Wooster St. (925-4338).

EDWARD FINNEGAN—Recent sculptures composed of various materials that have been stacked on top of eachother, such as carved marble, wood, and poured concrete; through 2/6. Thorp, 103 Prince St. (431-6880).

DALE FRANK—Mixed-media paintings; through 2/6. Shainman, 560 Broadway (966-3866).

SIDEO FROMBOLUTI—Large-scale panoramic paintings of women and men as cardplayers and as celebrants seated and sprawled about a large banquet table; through 2/6. Ingber, 415 W. Broadway (226-2591).

VINCENT GALLO—Recent paintings; through 2/3. Nosei, 100 Prince St. (431-9253).

LEON GOLUB—Prints from 1949 to 1987; through 2/13. Fawbush, 568 Broadway (966-6650).

BETTY GOODWIN—Large drawings of figures in isolation; through 1/30. 49th Parallel, 420 W. Broadway (925-8349).

JAKE GROSSBERG—Painted wood sculptures, steel wall-mounted constructions, and forged steel "drawings";

through 2/20. Neo Persona, 51 Hudson St. (406-9835).

MARY HAMBLETON—Paintings that combine geometric and organic forms; through 2/18. Auchincloss, 558 Broadway (966-7753).

ELIZABETH HARINGTON/VICTORIA THORSON—Works on paper inspired by J.S. Bach's "Art of the Fugue"/Small-scale bronze sculptures of figures. Through 2/6. Dome, 578 Broadway (226-5068).

WILLY HEEKS—Recent abstract works on paper; through 1/30. Beitzel, 113 Greene St. (219-2863).

LISA HOKE—Recent sculpture; through 2/3. Esman, 70 Greene St. (219-3044).

SHERYL HUMPHREY/DAN SINCLAIR—Small-scale figurative paintings/Abstract metal sculpture. Through 2/3. Schreiber/Cutler, 171 Spring St. (925-1441).

LESTER JOHNSON—Etchings and lithographs from the early 'sixties through the 'seventies; 1/23–3/5. Cone, 560 Broadway (431-7017).

KLAUS JORN—Mixed-media works on paper in a series entitled, "Letters to My Father," through 2/6. Wood, 127 Spring St. (431-6003).

ON KAWARA—"Moon Landing Paintings"—three large paintings done while the Apollo astronauts made their historic journey to the moon in 1969; through 1/30. Sperone Westwater, 142 Greene St. (431-3685).

LESLIE LEW—Paintings on free-standing screens, of imagery appropriated from well-known artists; through 2/3. Steinbaum, 132 Greene St. (431-4224).

JOHN MONTI—Sculpture and works on paper; through 1/30. Marcus, 578 Broadway (226-3200).

KEN MORGAN—Drawings of black frames on lacquer-covered plywood; through 2/6. Harris, 383 W. Broadway (431-3600).

ROBERT MORRIS—Recent large-scale wall reliefs that combine painting and sculpture; through 1/31. At Castelli, 142 Greene St. (431-6279) and Sonnabend, 420 W. Broadway (966-6160).

REUBEN NAKIAN—A memorial show of bronze and terracotta maquettes; through 2/13. DiLaurenti, 383 W. Broadway (925-5100).

JOHN OKULICK—New wall sculptures in wood, and free-standing sculptures in bronze and steel; 1/23–3/2. Hoffman, 429 W. Broadway (966-6676).

MARKUS RAETZ—Conceptual wall "drawings" composed of leaves, twigs, and other materials, plus works on paper; through 1/30. Cadot, 470 Broome St. (226-7220).

SARA JANE ROSZAK—Mixed-media reliefs and pastels of metaphorical imagery. Through 1/30. Davis, 568 Broadway (219-1444).

KRIS RUHS—Floor and wall constructions; through 1/23. Green, 152 Wooster St. (982-3993).

ALLEN RUPPERSBERG—Recent work and handwriting pieces from 1979; 1/21–2/17. Burgin, 270 Lafayette St. (219-8379).

RUDOLPH SERRA/DAVID JEFFREY—Recent sculpture/Works on paper; through 1/30. Liguori, 93 Grand St. (334-0190).

ERNEST SHAW—Laminated plywood sculptures carved with a chainsaw, in a series entitled, "The Caravan"; through 2/20. Davidson, 415 W. Broadway (925-5300).

ALAN SHIELDS—Works on paper; through 1/30. Cooper, 155 Wooster St. (647-0766).

ANDREW SPENCE—Eight large-scale monotypes made at the Garner Tullis Workshop in Santa Barbara, California; through 2/6. Toll, 146 Greene St. (431-1788).

SERGE SPITZER—An installation and new paintings; through 1/30. Brandt, 568 Broadway (431-1444).

ZARCO STEFANCIC/PATRICK MCFARLIN—Trompe l'oeil paintings of objects that might be found in a desk drawer/Large works on paper. Through 1/30. Littlejohn-Smith, 133 Greene St. (420-6090).

ALAN UGLOW—An installation of four recent paintings accompanied by a recorded soundtrack; through 2/6. Lorence-Monk, 568 Broadway (431-3555).

THOMAS WEAVER/FRANCESCA DEL GUERCIO—Three-dimensional paintings/Works in encaustic on paper; through 2/6. Condeso/Lawler, 76 Greene St. (219-1283).

SARAH WESTLAKE—Painted screens and works on paper; through 2/6. Munroe, 415 W. Broadway (226-0040).

KES ZAPKUS/ALLAN STEELE—Recent paintings of grids set within abstract compositions/Small fabrications in wood and various other media. Through 1/30. Weber, 142 Greene St. (966-6115).

Other

TOM BILLS/DAVID ROW—Recent sculpture/Recent paintings; through 1/30. Good, 39 Great Jones St. (420-9063).

ARNOLD FERN/AUSTE—An installation entitled, "Love's Glare"/Paintings on unstretched canvas, of black figures set against white backgrounds. Through 1/30. 56 Bleecker, 56 Bleecker St. (219-8836).

ALVARO GARCIA—Paintings on shaped canvases that depict emblematic forms drawn from Western literary and iconic traditions; through 2/6. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222).

MAX GIMBLETT/REBECCA SMITH—Minimalist paintings on large-scale shaped canvases/Painted wooden sculptures. Through 2/7. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (388-9055).

VAINO KOLA—Glass works that address the issue of nuclear war; through 2/6. Glass Workshop, 142 Mulberry St. (966-1808).

ARTHUR HAROLD LINDBERG—Romantic industrial landscapes from the late 40's; through 2/7. Hyman, 172 W. 79th St. (787-0452).

CAROL PARLATO—Oil paintings on trapezoid- and parallelogram-shaped canvases; through 1/31. Asage, 162 W. 4th St. (242-6234).

MARY ANN UNGER—An installation of ten painted pentagonal columns; through 2/11. CUNY Graduate Center Mall, 33 W. 42nd St. (790-4331).

GROUP SHOWS

Madison Avenue and Vicinity

BERNARD—33 E. 74th St. (988-2050). Paintings, drawings, and sculpture by Blake, Dine, Dubuffet, Giacometti, Leger, Marsans, others; through 2/27.

CASTELLI GRAPHICS—4 E. 77th St. (288-3202). Works by Cumming, Johns, Kelly, Lichtenstein, Petersen, Rauschenberg, Stella, Warhol; through 2/28.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Cubists Along the Avenue," with works by Gallatin, Morris, Shaw; "Picasso: The Late Drawings"; through 2/27.

MATHES—851 Madison Ave. (249-3600). Works by Hunt, Jenney, Kelly, Lane, Shapiro, True; through 1/31.

PRAKAPAS—19 E. 71st St. (737-6066). "Bauhaus Styles: The Myth of an Institutional Dogma," with works by Albers, Bayer, Gropius, Moholy-Nagy, others; 1/26–3/12. Prakapas, 19 E. 71st St. (737-6066).

SIMON/NEUMAN—42 E. 76th St. (744-8460). Works by Albers, Alechinsky, Calder, Masson, Smith; through 2/13.

WEINTRAUB—988 Madison Ave. (879-1195). Monumental sculptures by Butler, Erdman, Miro, Moore; through 2/27.

YORK—21 E. 65th St. (772-9155). Works by Bierstadt, Demuth, Prendergast, Stella, others; through 1/30.

57th Street Area

BLUM HELMAN—20 W. 57th St., 8th floor (245-2888). Works by gallery artists; through 1/30.

DEUTSCH—20 W. 57th St. (765-4722). Works by 20th-century American artists; through 1/27.

FRENCH—41 W. 57th St. (308-6440). "The Feminine," with works by Bogaev, Frank, Hogue, McCoy, Rifka, Witkin, others; through 1/30.

GOODMAN—24 W. 57th St. (977-7160). Works by conceptual artists, including Artschwager, Baldessari, Boltanski, Broodthaers, Graham, Horn, Weiner, others; through 1/30.

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings that depict images of women, from the turn-of-the-century through the 1940's, by Alexander, Davis, Emmet, Miller, Thayer, others; through 1/30.

I.B.M.—Madison Ave. at 56th St. (407-6100). "The Expressionist Landscape," with paintings by Avery, Burchfield, Dove, Hartley, Marin, O'Keeffe, Weber, others; "Isaac Newton and the 'Principia': 300 Years"; through 1/88.

KRUGIER—41 E. 57th St. (755-7288). "Th Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

LUHRING, AUGUSTINE & HODES—41 E. 57th St. (752-3366). Works by Beuys, Herold, Kippenberger, Nitsch, Polke, Walther; through 2/27.

MCKEE—41 E. 57th St. (688-5951). Works by gallery artists; through 1/30.

SCHAB—11 E. 57th St. (758-0327). Thirty-three Italian drawings from the 15th to 18th centuries, by Ferrucci, Macchietti, Parmigianino, Zuccaro, others; through 2/29.

SOLOMON—724 Fifth Ave. (757-7777). "Aspects of Abstraction," with works by Cohen, Eigenheer, Jaffe, Luscher, Mitchell, Murray, Pfaff; through 2/13.

TILTON—24 W. 57th St. (247-7480). A survey of prints from Semca Press, Peter Blum, Marian Goodman, Brooke Alexander, Tyler Press, Crown Point Press, U.L.I.E., Gemini, and others; through 1/31.

East Village

POSTMASTERS—66 Ave. A (477-5630). Paintings by Diao, Dona, Kass, Smith; through 1/31.

STOREFRONT FOR ART & ARCHITECTURE—97 Kenmare St. (431-5795). "Temporary Public Art," with works by Ericson, Holzer, Jaar, Wodiczko, Ziegler; through 2/13.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). "Social Spaces," with works by Bard, Byron, Glassman, Hamilton, Jesionka; through 2/13.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by self-taught artists, including Fitzpatrick, Gatto, Modeen-Watkinson, Monza, Smith; through 2/6.

COOPER—155 Wooster St. (674-0766). Changing exhibition of recent works by gallery artists; through 1/30.

CUTLER—164 Mercer St. (219-1577). "Walk Out to Winter," with works by Alexander, Hesse, Jones, Kosuth, Tasset, others; through 2/6.

CROWN POINT PRESS—568 Broadway (226-5476). "Multiple Realities," with prints by Bechtle, Close, Downes, Jacquette, Katz, Plimack Mangold; through 2/27.

EXHIBITION SPACE AT 112 GREENE—112 Greene St. Works by 88 emerging artists; through 1/31.

EXIT ART—578 Broadway (966-7745). "The Social Club," with works by Applebroog, Colescott, Golub, Kearns, Spero, Van Dalen, others; through 2/13.

FRANKLIN FURNACE—112 Franklin St. (925-4671). An installation of Elvis Presley memorabilia by Joni Mabe; an installation by Paul Zelevansky; through 2/6.

GIBSON—568 Broadway (925-1192). Works by Ferrand, Floquet, Manz, Marclay, Marie, Weidman; through 1/30.

GORNEY—100 Greene St. (966-4480). Works by Charlesworth, Nadin, Nagy, Rockman, Rollin & K.O.S., Steinbach, Vaisman, Welling; through 1/30.

HANSON—415 W. Broadway (334-0041). "Media Post Media," with works by 19 women artists, including Alexander, Bender, Charlesworth, Ess, Holzer, Kruger, Levine, Shaver, Wachtel, others; through 2/9.

METRO PICTURES—150 Greene St. (925-8335). Works by gallery artists; through 1/30.

MILLIKEN—98 Prince St. (966-7800). Drawings by gallery artists; through 2/3.

M-13—72 Greene St. (925-3007). "Spirited Logic," with works by Buchwald, Heilman, Hitch, Petrunak, Row, Soreff, others; through 2/6.

NEALE—320 Lafayette St. (431-5077). Works that depict romantic images, by Burkhart, Faust, Howe, Miller, Rosen, Serrano, others; through 2/6.

NOLAN—560 Broadway (925-6190). German realist drawings from the 1920's, by Dix, Grosz, Hubbuch, Schlichter, others; through 2/13.

PLUMB—81 Greene St. (219-2007). "Logos," with works by Basquiat, Broodthaers, Byars, Kounellis, Nauman; through 1/23.

ROSENBERG—115 Wooster St. (431-4838). Recent works by Chandler, Lieberman, Seidl; through 1/30.

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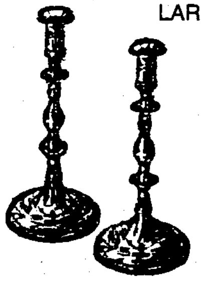

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ART

STUX—155 Spring St. (219-0010). "Fatal Strategies," with works by Branca, Darboven, Laramee, Quentel, Tansey, others; through 2/6.

TRABIA-MACAFEE—54 Greene St. (226-3552). "Arf Art," with works by Saar, Slonem, Sokov, Wegman, Wilson, others; through 1/31.

VIAFORA—568 Broadway (925-4422). "Immaculate Beginnings," with works by Fischer, Graham, Kane, Levine, McCracken, Stella, Winsor, others; through 2/13.

WALLS—137 Greene St. (677-5000). "Sequential and Diaristic Drawings," by Buchanan, Di Giorgio, Ford, Kleiman, Mendelsohn, Meyer; through 1/31.

Other

CITY—2 Columbus Circle (974-1150). Design proposals for public art projects by Steven Antonakos, Andrea Blum and Cavagliari & Sultan, Scott Burton and Michael Koenen, Donna Dennis, Susan Gardner, Ann Gillen, Amanda Jaffe, Valerie Jaudon, Aleksandra Kasuba, Justen Ladda, Jorge Luis Rodriguez, Toshio Sasaki, David Saunders, David Wilson, MTA Arts for Transit Projects; 1/21-3/8.

COLUMBIA UNIVERSITY—Wallach Art Gallery, 119th St. and Amsterdam Ave. (280-0513). "Similia/Dissimilia: Modes of Abstraction in Painting, Sculpture, and Photography Today," with works by Artschwager, Chamberlain, Flavin, Halley, Hesse, Johns, Ryman, Trockel, others; through 1/30.

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19/88.

GREY GALLERY—New York University, 33 Washington Place (998-6780). "Viollet-le-Duc and the Medieval Treasures of France"; through 2/27.

JAPAN SOCIETY GALLERY—333 E. 47th St. (755-6752), Tue.-Sun. 11-5. "Paris in Japan: The Japanese Encounter With European Painting"; through 2/7/88.

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "(C) Overt: A Series of Exhibitions," with works by Balch and Baratloo, Bishop, Fishli and Weiss, Haraguchi, Tuttle, Winsor, others; "Sixth Annual Studio Artists Exhibition"; through 3/6.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). Abstract paintings and color photographs by Barnes, Rawls, Wick; through 2/13.

RYAN—452 Columbus Ave. (799-2304). A memorial exhibition in tribute to master printer Chip Elwell, with woodcuts and linocuts by Amenoff, Bartlett, Chase, Diamond, Juarez, Scanga, others; through 2/6.

NEWHOUSE CENTER FOR CONTEMPORARY ART—Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten I. (718-448-2500). "Seeing Glass," with works in glass by Ben-Tre, Brekke, Bruce, Chao, Chihuly, Lipski, Littleton, McCarroll, Norvell, Tiravanija; through 2/7.

PHOTOGRAPHY

BILL BRANDT—Vintage photographs; through 2/27. Ralph, 43 E. 78th St. (288-5222).

GARY BROTMEYER/MICHAEL SPANO—Eight photo-collage portraits/Solarized, urban street portraiture. Through 2/6. Miller, 138 Spring St. (226-1220).

MARK CHESTER—Photographs from his book, *No In America;* through 2/6. Harris, 383 W. Broadway (431-3600).

C.W.V.—413 E. 9th St. (533-0354). "Visual Biographies," with photographs by Allen, DeMaria, Farley, Zuckerman; through 1/30.

JIMMY DE SANA—New large-scale color photographs, including nudes and self-portraits collaged with found materials; through 1/31. Hearn, 735 E. 9th St. (598-4282).

HAROLD LEROY HARVEY—Vintage photographs taken with a miniature camera; through 2/13. Photofind, 138 Spring St. (334-0010).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. $2.50 admission. "Henri Cartier-Bresson in India"; "Enzo Ragazzini: Before the Engine"; through 2/28.

I.C.P. MIDTOWN—77 W. 45th St. (869-2159), Mon.-Fri. 11-6, Sat. 12-5. "Marc Riboud: Lasting Moments, 1953-1988"; through 3/12.

KLAUS KAMMERICHS/JEAN-PIERRE SUDRE—Photographs of sculpture/Chem-photograms in a series entitled, "Temps Materiographiques"; through 2/4. Pfeifer, 568 Broadway (226-2251).

LIEBERMAN & SAUL—155 Spring St. (431-0747). Platinum print portraits by Groover, Madoka, Modica; through 1/30.

KURT MARKUS—Photographs of modern day cowboys, taken from 1979-1987; through 1/30. Staley-Wise, 177 Prince St. (777-1590).

TONY MENDOZA/DIANE FARRIS—Photographs from his two books, *Ernie* and *Stories,* plus photographs of a dog named Leela/Still-life photographs of everyday objects. Through 2/20. Witkin, 415 W. Broadway (925-5510).

DAVID MOROWITZ—Cibachrome photographs taken during various motor trips through the rural south, New England, and the Chesapeake Bay area, from 1985-1987; through 1/30. Urdang, 23 E. 74th St. (288-7004).

SANDRA NEWBURY—Black-and-white photographs of trees and landscapes; through 2/13. Natkin, 395 Broadway (925-4499).

PAINE WEBBER—1285 Ave. of the Americas (534-1627). "Public Spaces and Private Places: Architectural Photography of McKim, Mead & White"; "Documenting a Decade: WPA Photographs from the 1930's"; organized by the Museum of the City of New York; through 2/26.

JACK PEDOTA—Altered colored photographs of performing artists; through 2/10. Puchong, 36a Third Ave. (982-1811).

P.S. 1—46-01 21st St., Long Island City (718-784-2084). "The Logic of Display," with works by Balk, Bastiaans, Bloom, Formisano, Information Fiction Publicité, Schrager, Vilmouth, others; through 3/6.

ROBERT RAUSCHENBERG—Color photographs of Miami made with a large-format Polaroid camera, plus black-and-white photographs made in New York; 1/21-3/5. Pace/MacGill, 11 E. 57th St. (759-7999).

ROCKY SCHENK—Black-and-white and color photographs by this artist who lives and works in California; through 2/6. Cugliani, 508 Greenwich St. (966-9006).

SEAGRAM—375 Park Ave., 4th floor (572-7379), Mon.-Fri. 9-5. "The Working Life"—photographs from the Seagram collection by Adams, Hine, Kertesz, Shahn, Siskind; through 3/11.

PERFORMANCE

APPLE CORP THEATRE—336 W. 20th St. (966-8682). Through 1/31, Wed.-Fri. at 8, Sat. at 7:30 and 10, Sun. at 3: Ping Chong's "Maraya—Acts of Nature in Geological Time." $10, $12, $15.

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 1/22, 23 at 8: "Sixth Annual Performers Showcase." $6. 1/23 at 3: "Latins in English," with a reading by Noel Jardines and a performance of "Iris Pov." Free.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 1/22, 29 at 8, 1/23, 30 at 8:30 and 10: "Secret Anatomy or Desire, What's It For?" by Perry Souchuck. $8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 1/24, Thu.-Sun. at 8: "Song of Refuge," conceived, composed, and designed by Ed Herbst and Beth Skinner. $8.

P.S. 122—150 First Ave. (477-5288). 1/22-24, 28-30, Fri. at 10, Sat. and Sun. at 8: Jan Munroe in "Alligator Tails," directed by Steven Keats. $7.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. $3.50, seniors and students $1.50. (Free Tue. 5-8).

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution $3.50; children $1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 3/13: "In Time of Plague."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400).

Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thu. 10 a.m.–4:30, Sun. 11 a.m.–4:30. $1.50, students and seniors $1. Through 1/24: "The Second Emerging Expression Biennial: The Artist and the Computer." Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 1/28: "City Life—Paintings by Daniel Hauben."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10 a.m.–5, Sat.–Sun. 10 a.m.–5. Donation $3; students $1.50; seniors $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Reinstallation of Egyptian Galleries . . .58 Sculptures by Rodin . . . Through 1/88: "Norman Norell: American Fashion at Mid-Century." Through 1/88: "Architectural Elements of the Pacific Islands." Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 2/29/89: "Curator's Choice: American Watercolors and Drawings." Through 2/29: "Nancy Graves: A Sculpture Retrospective." Through 3/7/88: "The New Brooklyn Museum: A Master Plan." Through 4/11: "Alex Katz: A Print Retrospective." 1/22–6/17: "East and West: Kashmir and Paisley Shawls."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 1/31: "Honor and Glory: Monumental Arches and Arches for Galveston." Through 2/21: "Surprise! Surprise! Pop-Up Movable Books." Through 3/13/88: "Color by the Yard: Printed Fabric: 1760–1860." Through 3/6: "Vienna/New York: The Work of Joseph Urban, 1872–1933."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6. $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.–7:45, Wed.–Sun. 11 a.m.–4:45. $4, students and seniors $2; free Tue. 5–7:45. Through 3/13: "Fifty Years of Collecting: An Anniversary Selection"; "Guggenheim's Revised Proposal Model and Site Plans."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $4, seniors and students $2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $5; children and seniors $2.50. Lila Acheson Wallace Wing . . .The Arts of Japan . . .The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts- . . .Boscotrecase: Wall Paintings from Ancient Rome- . . .Louis XIV Bedroom and Adjoining Entrance Gallery . . . Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 2/14: "The Emperors' Album: Images of Mughal India." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 2/29: "Collectors' Choice: Books and Manuscripts Collected by Jacqueline and Henry Bradley Martin." Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Free. Through 2/28: "Puerto Rican Painting: Between Past and Present."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3.50; seniors $2. Through 1/88: "New Photography 3: Paul Graham, Barbara Norfleet, and Thomas Roma." Through 1/88: "Bill Viola." Through 2/2: "Projects: Alison Wilding." Through 2/9: "For 25 Years: Crown Point Press."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. Through 2/88: "Scents of Time: Reflections of Fragrance and Society." Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 1/31: "Norman Parkinson Photographs." Through 2/28: "Realism Today: American Drawings From the Rita Rich Collection."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. and Sat. noon–8. Closed Mon.–Tue. Suggested admission $2.50, $1.50 seniors and children. Through 1/24: "New Paintings by Charles Clough and Mimi Thompson"; "Social Studies: Recent Work on Video and Film"; "Let the Record Show: Installation by Act-Up"; "Ana Mendieta: A Retrospective."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 1/88: "Government by Choice: Inventing the United States Constitution." Through 1/88: "Ex Libris Rufus King." Through 2/14/88: "Jasper F. Cropsey: Artist and Architect." Through 4/5: "The Blizzard of '88."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.–6; some collections to 9. Through 4/88: "Know These Lines." Through 2/4: "Through A Scholar's Eyes: The Photography of Clarence Kennedy." Through 3/19: "Truman Capote: Writer and Celebrity."**Lincoln Center, 111 Amsterdam Ave., at 65th St. (870-1630).** Through 1/88: "The Ballet 'Rite of Spring' Celebrated, Rediscovered, Recovered." Through 1/30: "Arturo Toscanini from 1915–1946: Art in the Shadow of Politics."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 1/24: "Transitions: Work by Sharron C. Demarest"; "Giant Marionettes Created by Ronnie Asbell."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970–1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920–1936."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection" . . . "Calder's Circus." 1/22–4/3: "Richard Artschwager." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30. Free. Through 2/18: "Elements: Installations by Ann Hamilton and Peter Shelton."**Whitney Museum of American Art at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 1/27: "Elements: Works by Petah Coyne, Mineko Grimmer, and Eric Orr."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 1/22 at 10 a.m. and 2: "American Prints." On view from 1/16. 1/23 at 10 a.m. and 2: "American Decorative Arts." On view from 1/16. **Christie's East**—219 E. 67th St. (606-0400). 1/20 at 10 a.m.: "American Paintings, Furniture, and Decorative Arts." On view from 1/15. 1/26 at 10 a.m.: "The Lacayo Collection of 19th-Century Continental Furniture, Porcelain, Decorations, and Rugs." On view from 1/22.

DOYLE—175 East 87th St. (427-2730). 1/20 at 10 a.m.: "Important 17th- and 18th-Century English and Continental Furniture, Decorations, and Paintings." On view from 1/16.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 1/23 at 2: "Important English Furniture and Decorations." On view from 1/16.

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Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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HALF-PRICE TICKETS for same-day opera, concert, and dance performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, January 20

TOKYO STRING QUARTET—First of five concerts devoted to the 16 string quartets of Beethoven. Tonight: Quartets in G, Op. 18, No. 2; in F, Op. 135; in D, Op. 18, No. 3; in C, Op. 59, No. 3, "Rasumovsky." 92nd Street Y at 8. $13–$17.50.

AMERICAN SYMPHONY ORCHESTRA—The four finalists of the 1988 Leopold Stokowski Conducting Competition will be asked by the judges to conduct works from the repertory. Avery Fisher Hall at 7. Benefit for the orchestra: $300–$600 (581-1365).

THE YEAR OF FRENCH MUSIC—NYU Chamber Music Society series. Tonight: the Livschitz String Trio, pianists Gregory Haimovsky, Ronald Sadoff, soprano Beverly Owens. Faure's Piano Quartets Op. 45 in g and Op. 15 in c, and Four Songs for soprano and piano. Merkin Concert Hall at 8. $15. Pre-concert discussion and recital at 7, with composer Mark Kopytman.

JOSHUA ORCHESTRA, Jeongsoo Kim conductor; pianist Hae Kyung Lee. Alice Tully Hall at 7:30. $10–$50.

ILTON WJUNISKI, harpsichordist. Works of Frescobaldi, Bach, Forqueray, Soler, others. Metropolitan Museum at 8. $9.

PHILHARMONIA ORCHESTRA OF NEW YORK, Sybille Werner conductor. Mahler's Symphony No. 6, "The Tragic." Martin Luther King Jr. High School, Amsterdam Ave. and 65th St., at 8. $5.

DARYL SHERMAN, pianist-vocalist, with guitarist Howard Alden, bassist Frank Tate. "Midtown Jazz at Midday." Gershwin, Porter, Ellington. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

MARTA EGGERTH, soprano, with pianist Marjan Kiepura; guest is the opera director Otto Schenk. Austrian Forum, 11 E. 52nd St., at 7. $7.

ROBERTA JACKSON, soprano. Works by Brahms, Falla, Sondheim, Weill, Romberg, Herbert. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

EVE WEISS, guitarist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

AVIVA ARANOVICH, pianist. Market at Citicorp Center, Lexington Ave. and 53rd St., at 1:30. Free.

JUILLIARD CONCERT—Alice Tully Hall at 1. Free.

Thursday, January 21

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; soprano Kathleen Battle, tenor John Aler, baritone Benjamin Luxon; New York Choral Artists. Haydn's *The Seasons.* Avery Fisher Hall at 8. $7.50–$35.

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop conductor; violinist Ani Kavafian. LaRocca-Bogatko's *Tiger Rag* (world premiere of arrangement); Farberman's *A Summer's Day in Central Park* (world premiere); Barber's Violin Concerto Op. 14; Beethoven's Symphony No. 7. Alice Tully Hall at 8. $10–$20.

CHAMBER PLAYERS OF THE LEAGUE/ISCM, Louis Karchin conductor; guest instrumentalists. Music by Dick, Widdoes, Kim, Schoenberg, Wagamans, Rosenberg, Kreiger. Merkin Concert Hall at 8. $8.

MUSICIANS' ACCORD—Annual American Music Festival. Guest soprano Tamzen Flanders, others. Music by Gerber (premiere), Kupferman (premiere), Kassel (premiere), Foss, Deak, Schwantner. Symphony Space at 8. $10.

CLAUDIO RICHMERE, pianist. Works by Chopin, Bartok, Guarnieri, Ginastera. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. $10.

KEN NODA, pianist. Music by Chopin, Brahms, Mozart, Gershwin. Metropolitan Museum at 8. $15.

JOHN CHIARO, classical guitarist. Music of Giuliani, Ravel, Berkley, Granados. Weill Recital Hall at Carnegie Hall at 8. $10.

JOEL THOME'S WORLD SOUND—World premiere of *The Book of Beginnings,* Part II; N.Y. premiere of Modular Star Forms. Galerie Lelong, 20 W. 57th St. (315-0470), at 8. Free.

SCHONEMUSIK—Soprano Lori Corrsin, viola da gambist Max Fuller, harpsichordist Jocelyn Stewart. Music by Dowland, Hume, Byrd, Galliard, L'Affilard, Marais. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

EVE WEISS, guitarist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

BARGEMUSIC—Violinists Ik-Hwan Bae, Andres Cardenes; violists Toby Hoffman, Eriko Sato; guitarist David Starobin, cellist to be announced. Boccherini's Guitar Quintets G. 449 and "Fandango"; Brahms's Quintet Op. 88. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $12.

Friday, January 22

MISHA DICHTER, pianist. Music by Beethoven, Schumann, Chopin, Liszt. Carnegie Hall at 8. $11–$16.

NEW YORK PHILHARMONIC—See 1/21.

ALARIA CHAMBER ENSEMBLE, with guest clarinetist David Krakauer. Works by Hindemith, Beck (world premiere), Castello, Frescobaldi, Mozart, and music of the Renaissance. Weill Recital Hall at Carnegie Hall at 8. $15.

FOCUS!—Juilliard School's new-music series, "Cross Currents: Classical Music and the American Popular Tradition." Works by Coleman (N.Y. premiere), Babbitt, Wolpe, Thorne, Nancarrow, Schuller. Alice Tully Hall at 8. Free, tickets required (874-7515).

ECLECTIX! CHAMBER ORCHESTRA, Lee McClure director; pianist Neil Swanson. New works by Dennis, McClure, Finkelman, Levine, Bowman, Talman. Madison Avenue Presbyterian Church, 73rd St., at 8. $7.

AMERICAN STRING QUARTET—Mozart's Quartet K. 421; Beethoven's Quartet Op. 74, "The Harp"; Brahms's Quartet Op. 51, No. 1. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

BILLY TAYLOR TRIO—Music of the '50s, by Lewis, Brubeck, Kenton, Puente. Metropolitan Museum at 8. Limited standing room, $5.

A SHOWCASE OF POPULAR STYLES—Rock, folk, country, gospel, jazz, performed by members of the Lighthouse Music School, to benefit the Lighthouse Professional Musicians Fund. Lighthouse Auditorium, 111 E. 59th St. (355-2200), at 8. $6.

AZTEC TWO STEP—"Folk & Roll," with guitarist-vocalists Rex Fowler and Neal Shulman. New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $9.

JENNY SLOTCHIVER, pianist. Lincoln Center Library at 4. Free.

DEBORAH KIZELY, pianist. Classical music. Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

GREG WATERS—Woodwind music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

JAZZ AT NOON—Lunch-hour jam session, with pianist Derek Smith. Cafe 43, 147 W. 43rd St. (869-4200), at 12. $5.

SUNG HAE KIM, pianist. Graduation recital, Brooklyn Conservatory of Music, Queensborough Branch, 140-26 Franklin Ave., Fluhsing, at 8. Free.

Saturday, January 23

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; soprano Sophia Larson, tenor Thomas Moser, bass-baritone John Cheek, the F.A.C.E. School Treble Choir. Britten's *War Requiem.* Carnegie Hall at 8. $14–$25.

NEW YORK PHILHARMONIC—See 1/21.

YALE MUSIC SPECTRUM—Eleazar de Carvalho conductor, instrumentalists and singers, with students of the Yale School of Music. Works by Vivaldi, Respighi, Berio, Monteverdi. Merkin Concert Hall at 8. $9.

FINE ARTS QUARTET—A recital of quartets: Haydn's Op. 77, No. 1; Shostakovich's No. 7; Rachmaninoff's No. 1; Mendelssohn's Op. 44, No. 1. Alice Tully Hall at 8. $10–$17.50.

SHARON LEVIN/KAREN STERN DUO (N.Y. debut). Flute-and-harp music by Wojcik (world premiere), Saint-Saens, Rossini, Molnar, Andres, Doppler, Zamara. Weill Recital Hall at Carnegie Hall at 5:30. $9.

TSUYOSHI TSUTSUMI, cellist. "Cello Celebration," Music from Japan concert. Works by contemporary composers. Asia Society, 725 Park Ave. at 70th St. (517-2742), at 5. $10.

PONTIC GREEK MUSIC—Performers Ilias Kementzides and Panayiotis Vassiliades. Ethnic Folk Arts Center, 179 Varick St. (206-1050), at 8. $8. Followed by a dance party, music by the Papadopoulos Family Orchestra.

MIECZYSLAW LITWINSKI, composer-performer. Sacred music, on harmonium, hurdy-gurdy, k'en guitar, violin, traditional instruments. New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $10.

EVE WEISS, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

MARION THOMPSON, soprano/**ERIKA SCHENKER,** pianist. Faculty recital. Schubert's *Die Winterreise.* Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

KAREN KUSHNER, pianist. Lincoln Center Library at 2:30. Free.

A SALUTE TO NEW YORK'S JAZZ PIANISTS—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

MARTIN MULHAIRE, BRIAN CONWAY, FELIX DOLAN—Irish music for fiddle, accordion, and piano. Eagle Tavern, Ninth Ave. and 14th St. (924-0275), at 9 and 10:30. $5.

Sunday, January 24

ORCHESTRE SYMPHONIQUE DE MONTREAL, Charles Dutoit conductor; see 1/23 for the other artists. Today: Faure's *Requiem;* Kodaly's *Psalmus Hungaricus* and *Peacock Variations.* Carnegie Hall at 3. $14–$22.50.

NEW YORK PHILHARMONIC CHAMBER ENSEMBLE—Bach's Trio Sonata; Diamond's *Concert Piece;* Ysaye's *Duo;* Dohnanyi's Piano Quintet in c. Merkin Concert Hall at 3. $10.

HANNA LACHERT, violinist, with pianist Jonathan Feldman. Music by Mozart, Beethoven, Glass, Szymanowski. Merkin Concert Hall at 7:30. $11.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara conductor; pianist Miho Kawagoe, violinist Emanuel Boder, flutists Amy K. Porter, David Fedele. Yoshimatsu's *Threnody to Toki* Op. 12; Bach's Brandenburg Concerto No. 4; Mozart's Symphony No. 25; Respighi's *Ancient Airs and Dances.* Alice Tully Hall at 8. $10–$20.

AEOLIAN CHAMBER PLAYERS—With guests pianist Gilbert Kalish, flutist David Gilbert. 26th-anniversary of the group's Town Hall debut. Music by Bartok, Berg, Webern, Villa-Lobos, Shapey, Beethoven. Town Hall at 8. $10.

GALIMIR STRING QUARTET—Works of Berg, Bartok, Schoenberg. New School, 66 W. 12th St., at 2. $9.

WILLIAM BOLCOM, pianist-composer/**JOAN MORRIS,** mezzo-soprano. Songs from American musical theater. Town Hall at 2. $4–$7.

MANHATTAN VOCAL ENSEMBLE, Nelly Vuksic conductor; with assisting artists. Music of Latin America, and part-songs by Haydn and Schubert. The Americas Society, 680 Park Ave. at 68th St. (249-8950), at 2:30. $10.

MUSIC OF MOROCCO—Hassan Hakmoun, singer, musician, and dancer. Ethnic Folk Arts Center, 179 Varick St. (206-1050), at 8. $8.

TERRI CERRITO, singer. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JOHN STANSELL, organist. Works by Bach, Scheidt, Boellmann, Franck, Persichetti. Riverside Church, the Drive at 122nd St., at 3. $3. Preceded at 2:30 by James R. Lawson, carillonneur.

MUSIC AMICI—Music by Mozart, Janacek, Kodaly, Brahms. Guest trumpeter Lewis Soloff. Madison Avenue Presbyterian Church, 73rd St., at 4. $5 donation.

MATTEO NAPOLI, pianist. Works by Chopin and Liszt. Kosciuszko Foundation, 15 E. 65th St. (568-1343), at 3. $12.

JEAN GUILLOU, organist. Improvisation, and music of Bach, Mozart, Franck, Vierne. Holy Trinity Episcopal Church, 316 E. 88th St. (289-4100), at 5. $7.

BENNY'S GOOD MEN II—"Heavenly Jazz," with guitarist Bucky Pizzarelli, clarinetist Phil Bodner, vibraphonist Peter Appleyard, trombonist Urbie Green, pianist Derek Smith, bassist Milt Hinton. Church of the Heavenly Rest, Fifth Ave. and 90th St., at 5. $8.

BILL MILFORD, folk musician. Benefit for Clinton Community Services serving the homeless. St. Clement's Church, 423 W. 46th St. (864-0510), at 7. $5.

JOSEPH PISCITELLI, flutist, with others. Music by C.P.E. Bach, Poulenc, Bolling. St. Bartholomew's Church, Park Ave. and 51st St., at 3. $5.

ELIZABETH PANZER, harpist/**KATHLEEN NESTER,** flutist/**MARGEORIE DALEY,** soprano. Music by Schwantner, Mamlok, and world premieres by Rip Hayman, Elizabeth Brown, and Robert Pace. The artist Philippe Trephan-Garnier will collaborate in the Hayman work. New York Open Center, 83 Spring St. (662-8127), at 8:30. $8.

SAMUEL SCHEER, folksinger. Tavern and country songs from the Early American past. Fraunces Tavern Museum, 54 Pearl St. (425-1778), at 2. $2.50 museum admission.

"HEADIN' FOR BETTER TIMES"—Vintage Jazz at the Vineyard: "I Got a New Deal in Love, 1934-5." In two parts, at 3 and 6:30, with Dick Sudhalter, Keith Ingham, Carol Fredette, Eddie Barefield, Dave Finck, Joe Cocuzzo. Vineyard Theater, 309 E. 26th St. (683-0696). $15 each part, or $25 for both.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Carol Sudhalter Quartet; offering. At 7: Orient, Eli Mieri, Tinna Brauer; $5. Lexington Ave. and 54th St. (935-2200).

QUEENS PHILHARMONIC, JoAnn Falletta conductor; mezzo-soprano Lynn Maxwell. "Music of the North": Rimsky-Korsakov's Suite from *L'Coq D'Or;* Mahler's *Songs of a Wayfarer;* Sibelius's Symphony No. 1. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $6–$10.

BACH CANTATA SUNDAY—The Arts at St. Ann's: Fred Sherry conductor, soprano Johanna Arnold, mezzo-soprano Mary Ann Hart, baritone William Sharp, violinists Carmit Zori and Frank Almond, flutist Michael Parloff, organist Robert Wolinsky, the St. Ann School Chorus. Fantasias by Purcell; Mozart's *Divertimento* K. 334; Bach's Cantata No. 79. St. Ann's Church, 157 Montague St., Brooklyn (718-834-8794), at 4. $12.

GEMINI—Sandor and Laszlo Slomovits, folk duo. Original and traditional folk music. Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn, at 3. Free.

BARGEMUSIC—See 1/21. Today at 4.

MIRANDA WU, pianist. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

Monday, January 25

FOCUS!—See 1/22. Tonight: Music by Joplin, Debussy, Stravinsky, Jelly Roll Morton (choreographer, Sokolow), Hindemith, Krenek-Mikhashoff (N.Y. premiere), Gruenberg. At the Juilliard Theater, 155 W. 65th St.

NEW YORK PHILHARMONIC—See 1/21.

TOKYO STRING QUARTET, with pianist Claude Frank. Quartets by Haydn and Shostakovich; Schumann's Op. 44 Quintet. Metropolitan Museum at 8. $15.

EUGENE BONDI, cellist, with pianist Robert Schwartz, clarinetist David Krakauer, percussionist Jonathan Haas. Music by Bach, Debussy, Robert Hall Lewis (world premiere), Brahms. Merkin Concert Hall at 8. $10.

SHARON GOLDSTEIN, soprano/**PETER BUCHI,** tenor/**EUGENE CLINE,** pianist. Music by Purcell, Debussy, Bellini, Donizetti, Kim Rich (world premiere), Delibes, Mozart, Quilter, others. Weill Recital Hall at Carnegie Hall at 8. $8, $10.

MANHATTAN MARIMBA QUARTET—Bands on the Run: The New Downtown Ensembles. "The Singing Wood": a concert of world premieres. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $8.

MANNES CONTEMPORARY ENSEMBLE—Works by Crumb, Felciano, Harrison, Sydeman. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. Free.

JEFFERSON CHAMBER ORCHESTRA, Seymour Lipkin conductor. Haydn's Symphony No. 52; Handel's Concerto Grosso Op. 6, No. 1; music by Bartok. St. Paul's Chapel, Broadway at Fulton St., at noon. Free.

MIRIAN CONTI-GLASFORD, pianist. Market at Citicorp Center, Lexington Ave. and 53rd St., at noon. Free.

DONNELL LIBRARY CENTER—At 2:30, pianist Mara Waldman. At 6, "Samplers," a National Music Theater Network program. 20 W. 53rd St. Free.

JOY IN SINGING—Tenor Paul Sperry conductor. Lincoln Center Library at 6. Free.

Tuesday, January 26

CLEVELAND ORCHESTRA, Christoph von Dohnanyi conductor; violinist Shlomo Mintz. Marc Neikrug's Violin Concerto (N.Y. premiere); Mahler's Symphony No. 5. Carnegie Hall at 8. $15–$27.50.

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FOCUS!—Tonight, the Juilliard Orchestra, Andreas Delfs conductor. Copland's *Music for the Theater;* Gershwin's Second Rhapsody; David Baker's *Le Chat Qui Peche* (N.Y. premiere). Pre-concert roundtable: "Classical-Popular Fusions." See 1/22.

NEW YORK PHILHARMONIC—See 1/21. Tonight, 7:30.

HAKAN ROSENGREN, clarinetist (N.Y. debut), with pianist Rudolph Stakemann. Works of Poulenc, Bucht, Chausson, Debussy, Schumann, Laporte, Lutoslawski, Messager. Merkin Concert Hall at 8. $8.

MANHATTAN MARIMBA QUARTET—See 1/25.

CHRISTINE SEITZ, soprano/**STEVEN BLIER,** pianist. Works by Verdi, Grieg, Sibelius, Ives, Strauss, Paul Seitz. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, $16–$95. 1/18 at 8: Debussy's *Pelleas et Melisande,* Levine conducting; von Stade, Rolfe Johnson, van Dam, Macurdy, Taillon, Utterback, Dworchak, Cokorinos. 1/19 at 8: Verdi's *Macbeth,* Kord conducting; Connell, Burchinal, Polozov, Ramey. 1/20 at 8: Verdi's *Luisa Miller,* Santi conducting; Silvia Mosca (debut), Dunn, Di Franco, Bergonzi, Brendel, Plishka, Koptchak, Derr. 1/21 at 8: *Pelleas et Melisande;* same as 1/18. 1/22 at 8: Puccini's *La Boheme,* Carlos Kleiber conducting (debut); Freni, Daniels, Pavarotti, Jonathan Summers (debut), Hampson, Howell, Claudio Giombi (debut). 1/23 at at 1:30: *Macbeth;* same as 1/19 (broadcast, WQXR). 1/23 at 8: *Luisa Miller;* same as 1/20. 1/25 at 8: *La Boheme;* same as 1/22.

Other

DON GIOVANNI, by Mozart. Brooklyn Conservatory Opera, Albert L. Fiorillo Jr. conductor. Grand Prospect Hall, Fifth Ave. and Prospect Expwy., Park Slope (947-5850—Teletron). 1/22, 23 at 8; 1/24 at 3. Fri. and Sun. $30, $35; Sat. $40, $45; prices include dinner and wine, served an hour before curtain.

THE BARBER OF SEVILLE, by Rossini. New York City Opera National Company, performing in Italian, with super-titles in English. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900). 1/23 at 8. $10–$20.

CINDERELLA/CENDRILLON—A new theater-piece conceived and directed by Anne Bogart, with music director Jeff Halpern, by the Music-Theatre Group. Massenet's music, sung in French; spoken dialogue, by Eve Ensler, in English. At St. Clement's, 423 W. 46th St. (tickets: 279-4200). Through 2/5, Tue.–Sat. at 8. $15–$20.

THE MERRY WIDOW, by Lehar. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 2/14. Wed.–Sat. at 8; also Wed. at 2, Sat. and Sun. at 3:30. $17.50 Wed. and Thur.; $20 weekends. Children under 12, seniors, $12 at all times.

LA CORTE DE FARAON—A zarzuela. Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 1/23 at 8. $16.

MANNES EXTENSION DIVISION OPERA SCENES PROGRAM—Scenes from Barber's *Vanessa,* Menotti's *The Telephone,* Verdi's *La Traviata,* others. Mannes College, 150 W. 85th St. (580-0210). 1/19, 20 at 8. Free.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/21. Tickets, $5–$42. 1/19 at 8: *Fanfare, Concerto Barocco, Symphony in C.* 1/20 at 8: *Jewels.* 1/21 at 8: *Walpurgisnacht Ballet,* a pas de deux, *Variations pour une Porte et un Soupir, Brahms/Handel.* 1/22 at 8: *Square Dance, Ecstatic Orange, Symphony in C.* 1/23 at 2: *Jewels.* 1/23 at 8: *Fanfare, The Cage, Other Dances, Brahms/Handel.* 1/24 at 1: *Square Dance, Piano Pieces, Symphony in C.* 1/24 at 7: *Concerto Barocco, Liebeslieder Walzer, Ecstatic Orange.*

Danny Buraczeski Dance Company

JOYCE THEATER—1/19–24. Tickets, $17. Jazz dance, with two world premieres: *Soulo,* to a set of spirituals, arranged and performed on the French horn by Willie Ruff; *Out of the Blues,* to a score by Amy Duncan, performed by her ten-piece band Brass Tacks. Also *Night Vision,* a N.Y. premiere,, to tangos by Astor Piazzolla; and *Pithecanthropus Erectus.* 1/19 at 7:30; 1/20, 21, 22 at 8; 1/23 at 2 and 8; 1/24 at 2 and 7:30.

Limon Dance Company

JOYCE THEATER—1/26–2/7. Tickets, $20. 1/26, 2/7 at 7:30; 1/30 at 8; 1/31 at 2: *Cathedrale Engloutie,* by Jiri Kylian (U.S. premiere), *The Exiles, There Is a Time.* 1/27, 29, 2/3, 6 at 8; 1/31 at 7:30: *The Traitor; Keeping Still, Mountain,* by Clara Maxwell (N.Y. premiere); Suite from *A Choreographic Offering.* 1/28 at 8: all-Limon program—Suite from *A Choreographic Offering, The Exiles, There Is a Time.* 2/2, 5 at 8; 2/7 at 2: *Also Egmont, Bitte!; Poems,* by Anna Sokolow, to music by Rachmaninoff performed by pianist Richard Justin Fields (N.Y. premiere), *The Moor's Pavane.* 2/4 at 8: company gala—*Cathedrale Engloutie,* a company showcase, Suite from *A Choreographic Offering.*

Ukrainian State Dance Company

MARK HELLINGER THEATER—Through 1/24. Tickets, $22.50–$42.50 evenings; $17.50–$37.50 matinees. Pavel Virsky's company of 120 dancers and musicians. 237 W. 51st St. (246-0102). 1/19, 20, 21, 22 at 8; 1/23 at 2 and 8; 1/24 at 3 and 7:30.

Other

CLARICE MARSHALL—"Plano, TX '59," her new work, dealing with a southwestern childhood in the fifties. "The 11 O'Clock New(s)," at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077) 1/22, 23 at 11 p.m. $8.

DANCECOMPASS—Modern-dance group from New Jersey, with the premiere of *Terms of Reference/Excerpt of a Scandal* and the N.Y. premiere of *Three Chairs for Bach;* other works. Emanu-el Midtown YM-YWHA, 344 E. 14th St. (673-2207). 1/23, 24 at 8. $8.

DANSPACE PROJECT—A shared evening: works by **Kristin Eliasberg,** a solo and a quartet, and by **Lesley Farlow,** a solo and a duet (with collaborator B.J. Goodwin. St. Mark's Church, Second Ave. and 10th St. (674-8112). 1/22, 23, 24 at 8:30. $6.

DOUG VARONE AND DANCERS—Program includes a new work as well as *Barcarolle and Nocturne, Feet of Clay,* and *Cantata* 78. P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/22, 23, 24, 28, 29, 30, 31 at 9. $8.

JEANETTE STONER—Five works including two premieres. Nikolais/Louis Choreospace, 33 E. 18th St. (226-1576). 1/21, 22, 23 at 8. $7.

NEUBERT BALLET COMPANY/CHILDREN'S BALLET THEATRE—"Ballet for the Young at Heart"; excerpts from *The Airport Ballet, Little Rats of the Paris Opera,* others. Carnegie Hall Room 819, 881 Seventh Ave. (246-3166). 1/24, 31 at 3. Donation: from $8.

PERFORMERS SHOWCASE FORUM—A different program each night. BACA Downtown, 111 Willoughby St. (718-596-2222). 1/22, 23 at 8. $6.

SONG OF LAWINO—A collaborative work by choreographer Jawole Willa Jo Zollar and director Valeria Vasilevski, based on a Ugandan poem by Okot P' Bitek. DTW, 219 W. 19th St. (924-0077). 1/21, 22, 23, 27, 28, 29, 30 at 8; 1/24, 31 at 3. $10.

THUNDERBIRD AMERICAN INDIAN DANCERS—"Pow Wow '88," tribal dances from the northwest, eastern woodlands, the Southwest, and the Plains. Theater for the New City, 155 First Ave. at 10th St. (254-1109). 1/22–31: Fri. and Sat. at 8; Sun. at 2 and 5. $4.

TSAI FUNG—Chinese modern-dance company. New and repertory works. Marymount Manhattan Theater, 221 E. 71st St. (962-8231). 1/22, 23 at 7; 1/24 at 3. $10.

WINTER WORKS—Dances by Sue Bernhard, Christine Dukles, Claire Henry, Lesley Powell, Jens Roed, Amos Vitori. Cunningham Studio, 55 Bethune St. (989-7396). 1/21, 22 at 9. $7.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

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CAFE AMERICANO—105 Hudson St. at Franklin St. (219-8802). Casual. Italian. Spcls: rigatoni alla vodka, scaloppine with Black Forest mushrooms, shrimps with cognac and mushrooms. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 4–2 a.m. Private parties for 60–125. **(M)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. Ent. **(M)** **AE, CB, MC, V.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster, prime rib au jus. Res. sug. B Mon.–Fri. 7:30 a.m.–11 a.m. L Mon.–Fri. 11 a.m.–5. Br Sat.–Sun. 8 a.m.–5. D Sun.–Mon. 6–midnight, Tue.–Sat. 6–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St. (422-4747). Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FLUTIE'S PIER 17— 89 South St. (693-0777). **River Room:** Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Buffet Br Sat. 11 a.m.–4, Sun. to 9. D daily 5–11. Private parties for 10–400. **(M)** **Oyster Bar:** Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.–10. **(I)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St. (344-3777). Dress opt. Roman/Italian. Spcls: cannelloni, beef and veal alla borgia. Res. sug. L and D Mon.–Fri. 11:30 a.m.–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Tue.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Pre-theatre D Tue.–Fri. 6–8. Br Sun. 11:30–8:30. Ent. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. noon–7. **(I)** **No credit cards.**

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NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.–Fri. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. Private parties for 100. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

OCEAN REEF GRILL—11 Fulton St., in the Fulton Market Bldg., (608-7400). Casual. Regional American seafood. spcls: char-grilled and pan-blackened seafood. Res. sug. Open for L & D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 800. **(M)** **AE, CB, DC, MC, V.**

SAZERAC HOUSE—533 Hudson St. (989-0313). Casual. American/Creole. Spcls: Louisiana crabcakes, grilled veal chop, country fried chicken, grilled swordfish steak with avocado salsa. Res.sug. L Mon.–Fri. 11:30 a.m.–5. D daily 5–12:30 a.m. Br Sat.–Sun. 11 a.m.–5. **(I–M)** **AE, CB,DC,MC,V.**

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Fri. 5–1 a.m, Sat. 11:30 a.m.–3 a.m., Sun. 11:30 a.m.–11. **(I–M)** **AE, CB, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Free D parking. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

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YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARIBE—117 Perry St., at Greenwich St. (255-9191). Casual. West Indian/Spanish. Spcls: curry goat, oxtails, jerk chicken, conch fritters, fried bananas and rum. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties 40–80. **(I)** **No credit cards.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce,

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GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W. 10th St. (254-5800). Casual. American Regional. Spcls: fried chicken, barbecued steaks. Res. nec. D daily 6–midnight. S Tue.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St. (924-6420). Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St. (475-0880). Casual. American. Spcls: medallions of roasted lobster with spaghettini, grilled swordfish with two mustard sauce and fried onions, roast Long Island duckling with quince compote, saffron and green peppercorn sauce. Res. sug. L Mon.–Fri. noon.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5–11. Private parties for 200–300. **(M)** **AE, CB, DC, MC, V.**

VILLA MOSCONI—69 Macdougal St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St. (255-1650). Casual. American. Spcls: pan roasted spicy moulard duck, smoked game stew, lobster glazed with orange butter. Res. sug. D Tue.–Sat. 6–11:30, Sun.to 9. Br Sun. noon–3. Pianist Tue.–Sat. from 8 p.m. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Casual. Italian. Spcls: chicken della casa, roast veal, linguine alla vodka. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11, Fri.–Sat. to 11:30, Sun. 5:30–10:30. Music nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m., Sun. 3–11. Jazz Sun. 6–10. **(M)** **AE, DC, MC, V.**

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–10:30. Private parties for 6–70. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie basted salmon. Res. sug. for L only. L Mon.–Fri. 11:45–3. D Mon.–Wed. 5:30–11, Thu.–Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LE PALMIER—37 E. 20th St. (477-6622). Casual. French. Spcls: salmon a la nage, sweetbreads with prunes and port, noisette of lamb with thyme and gratin dauphinois. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE.**

MARYLAND CRABHOUSE—237 Third Ave., bet. 19th and 20th Sts. (598-4890). Casual. American. Spcls: Maryland backfin crabcakes, hardshell blue-claw crabs, oysters. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to 12:30, Sun. to 10:30. **(M)** **AE, MC, V.**

MUMBLES—603 Second Ave., at 33rd St. (889-0750). Casual. Regional American. Spcls: Cajun blackened bluefish, fried calamari, 8-oz. hamburger, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat.–Sun. noon–4. **(I)** **AE, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 6–10. Pianist nightly 5–9. **(M)** **AE.**

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermans platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.–Fri. 11–5. D Mon.–Fri. 5–10, Sat. from 4. Private parties for 50. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RASCALS DOWNTOWN—12 E. 22nd St. (420-1777). Casual. Regional American. Spcls: grilled swordfish with herb butter, pan-blackened breast of chicken, hamburgers. L Mon.–Fri. 11:30 a.m.–4:45. Br Sat.–Sun. noon–4:45. D daily 4:45–1 a.m. S daily 1 a.m.–2:30 a.m. Dancing nightly. **(M)** **AE, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasti. Res. sug. L Mon–Fri. noon–3. Br Sat.-Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

65 IRVING PLACE—65 Irving Pl. (673-3939). Dress opt. New American. Spcls: pheasant and truffle dumplings, loin of lamb with rosemary and Mediterranean vegetables, grilled veal chop with sage butter sauce and nutmeg pasta. Res. sug. L Mon.–Fri. 11:30–3. D Mon.-Sat. 5:30–11, Sun. to 9. Br Sun. 11:30–3:30. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Disco dancing nightly from 11:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon-2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11 a.m.–5. D Sun.–Thu. 5–midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. **(I-M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.–Thu. 11:30 a.m.–2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.–3. Private parties for 25–500. **(I–M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.–Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: brook trout sauteed with raisins, onion, celery and balsamic vinegar; lobster ravioli in fresh tomato, garlic, and herb sauce; homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, MC, V.**

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese, stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.–9. Bar till 2 a.m. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St. (989-3804). Casual. Continental. Spcls: shrimp with Thai curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.-Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEEN'S CHOP HOUSE—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. aged shell steak, Dover sole. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. 5–11. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

MOGHUL ROOM—401 Seventh Ave., at 33rd St., in the N.Y. Penta Hotal. (947-2010). Dress opt. Indian. *Spcls: lamb curry, malai kabab, tandoori shrimp.* Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Wed. 4–midnight, Thu.–Sat. 4–1 a.m. Closed Sun. **(M)** **AE, MC, V.**

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.–Sat. noon–10. Private parties for 100. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TWENTY: TWENTY—20 W. 20th St. (627-1444). Casual. Regional American. Spcls: linguini with lobster, crayfish and chicken gumbo, Wisconsin black angus steak. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m., Sun. 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

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BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 10–45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARPACCIO—227 E. 50th St. (838-7808). Jacket required. Italian. Spcls: gamberoni alla Carpaccio, fettuccine zarana, pollo alla Carpaccio. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. till 11. Closed Sun. **(M)** **AE, DC.**

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Dress opt. Chinese/Szechuan/Cantonese. Spcls: crabmeat imperial, Peking duck, cho cho chicken. Res. nec. Open Mon.–Fri. noon–1, Sat. 5–1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sun. 5:30–11. Free parking after 5. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3:30. D daily 5:30–midnight. Ent. **(E)** **St. Regis Grill:** Casual. Open for cocktails and light fare daily 11 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 7–10:30, Sat.6–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11. Pre-theatre D 5:30–6:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE CHEVAL BLANC—145 E. 45th St. (599-8886; 986-4729). Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10. Complete L and D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

L'INCONTRO—307 E. 45th St. (697-9664). Casual. Northern Italian. Spcls: pappardelle provinciale, la pescatora (for 2), veal capricciosa. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–11, Sat. 5–10. Private parties for 85. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D daily 6–2 a.m. Ent. nightly. **(I)** **AE, DC, MC, V.**

PRUNELLE—18 E. 54th St. (759-6410). Formal. French. Spcls: canard de mullard fumee, homard roti au fenouil, tournedos de veau aux pommes caramelisee. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. French/continental. Spcls: country style pasta, Cajun blackened redfish, spinach salad with smoked duck. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Champagne Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–100. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to

5-lb. lobster. Res. sug. Open Sun.–Thu. noon–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

TA-KE OF JAPAN—1049 Second Ave., at 55th St. (888-2256). Dress opt. Japanese. Spcls: ta-ke special, sushi and sashimi combination, seafood sukiyaki. Res. nec. L daily 11:30–2:45. D daily 5–11. **(I–M)** **AE, DC, MC, V.**

TANG'S CHARIOT—236 E. 53rd St. (355-5096). Casual. Chinese. Spcls: salmon steamed with black beans, crispy shrimp with walnuts, veal with young ginger root. Res. sug. L Mon.–Fri. 11:30–3, Sat.–Sun. noon–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Private parties for 10–30. **(M)** **AE, CB, DC, MC, V.**

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion (308-2280). Dress opt. Italian. Spcls: tagliatelle al salmone, nodino alla salvia, gamberoni alla Tonino. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to 1 a.m. Dancing Fri.–Sat. 9–1 a.m. Closed Sun.**(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TOSCANA—200 E. 54th St. (371-8144). Formal. Northern Italian. Spcls: sliced smoked swordfish with fresh herbs and lettuce, tagliatelle con gamberi e radicchio trevisana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Maine lobster gazpacho, skewer of herb soused shrimp and scallops, fettuccine with crabmeat and asparagus tips, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, ME, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St., 7th floor of Novotel. (315-0100). Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30 a.m.–11 a.m. L daily 11:30 a.m.–3. D daily 5:30–midnight. Pre-theater D. **(M)** **AE, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

DELSOMMA—266 W. 47th St. (719-4179). Casual. Italian. Spcls: veal scaloppine Pagliacci, chicken primavera, fettuccine cabonarra, linguini filetto pomidoro. Res. sug. Open for L and D Mon.–Thu. noon–11:30, Fri.–Sat. to midnight. Pre-theatre D 5–7. Private parties for 20–80. Free D parking 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–*midnight*, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. noon–4. D daily 4–midnight. Pianist nightly from 6 p.m. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Pre-theatre D 5:30–6:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA PALATINE—313 W. 46th St. (245-1707). Casual. Italian. Spcls: tortelloni burro e oro, garganelli alla romagnola, taglatelle bolognese. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guidea, cappellini primavera, cassola. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast

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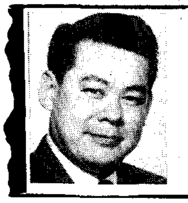
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of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Pre-theatre D 5–8. Post-theatre D 10–1 a.m.Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Fri. 6–10:30, Sat. 5–10:30. Private parties for 15. Closed Sun. **(E) AE, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

O'LUNNEY'S STEAK HOUSE—12 W. 44th St. (840-6688). Irish/Continental. Spcls: Irish lamb stew, corned beef and cabbage. Open Mon.–Fri. 11 a.m.–midnight, Sat. from 5:30. Closed Sun. **(I) AE, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M) AE, DC, V.**

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, chicken tabaka, cutlet kiev. Res. sug. D daily 4–midnight. Ent. Fri.–Sun. Private parties 20–75. **(M) AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M) AE, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, Maryland crabcakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E) AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I) AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I) No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E) AE, CB, DC, MC, V.**

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 20–150. Closed Sun. **(E) AE, CB, DC, MC, V.**

UN DEUX TROIS—123 W. 44th St. (354-4148). Casual. French. Spcls: roast duck, grilled salmon, steak au poivre. L Mon.–Fri. 11:30–3:30. Br Sat.–Sun. 11–4. D Mon.–Sat. 5–midnight, Sun. to 11:30. **(M) AE, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. **(M) AE, CB, DC, MC, V.**

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res sug. L Mon.–Fri. 11:30 a.m.–2:30. Br Sun. 10:30 a.m.–2:30. D Mon.–Sat. 5:30–midnight, Sun. 6–11. **(E) AE, CB, DC, MC, V.**

57th–60th Streets

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E) AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E) AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M) AE, CB, DC.**

GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 45. Closed Sun. **(M) AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M) AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3: D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M) AE.**

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St.(751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Private parties for 50. Closed Sun.**(M) AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E) AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gateau au chocolat Maurice. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E) AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M) AE, DC.**

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–4:30. Light menu Mon.–Sat. 3:30–6. D Mon.–Sat. 6–1 a.m. Pre-theatre D 5:30–7:30. Post-theatre D 10:30–1 a.m. **(E) AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E) Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E) AE, CB, DC, MC, V.**

PRONTO RISTORANTE—30 E. 60th St. (421-8151). Casual. Northern Italian. Spcls: taglierini Pronto, grilled Dover sole, swordfish with fresh herb butter. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. D Mon.–Sat. 5–11:30. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Pre-fixe and a la carte menu. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian. Spcls: fa'vecchia, hamburgers, chicken salad. No res. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. noon–midnight. **(I)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

AUNTIE YUAN—1191A First Ave., bet. 64th–65th Sts. (744-4040). Casual. Chinese. Spcls: Peking duck, crystal prawns, lobster soong, steamed sea bass with coriander and scallions. Res. sug. L daily 11:30–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–4. D daily 6–11. Private parties for 150. Pianist from 5 daily. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5–midnight. Br Sat.–Sun. 11:30 a.m.–3:30. **(M)** **AE, DC, MC, V.**

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. L Mon.–Fri. noon–3, Sat. noon–4. Br Sun. noon–4. D daily 6–11. Bar 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

DIVINO—1556 Second Ave., bet. 80th–81st Sts. (861-1096). Formal. Northern Italian. Spcls: insalata di frutti di mare, gnocchi Divino, pesce spada Divino, costoletta di vetallo primavera. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.–Fri. noon–3. D daily 5:30–2 a.m. Pianist Tue.–Sat. from 11. Private parties. **(M)** **AE, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–*midnight, Sun. to 11. Private parties for 100.* **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatzle, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Jacket required. Country French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rōti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.–Sat. noon–11. Private parties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30 a.m.–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th–65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–midnight. Pre-theatre D 5–7. **(M)** **AE, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.–Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la

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MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, roasted rack of lamb, plum tart. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MUMBLES—1491 Second Ave., at 78th St. (772-8817). Casual. Regional American. Spcls: grilled chicken with three sauces, Caribbean steamed grouper with plantains, 8-oz hamburger, broiled fresh fish, pasta. No res. L and D Sun.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. to 3 a.m. Bar till 4 a.m. Br Sat. -Sun. noon–4. Also **1622 Third Ave., at 91st St.** (427-4355). **(I)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged steak, chops, lobster, fresh fish. Res. sug. D daily 5–11. Late S daily 11–1 a.m. Piano bar. **(M)** **AE, DC, MC, V.**

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.–Thu. noon–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–3. Private parties for 30–100. Also **1125 First Ave., at 62nd St.** (751-6499). **(I-M)** **AE, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a peppercrust, steak. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

RASCALS 69th STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.–4:45. D daily 4:45–3 a.m. Br Sat.–Sun. 11:30 a.m.–5. Music nightly from 9. **(I)** **AE, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist Mon.–Sat. and Br. **(M)** **AE, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian/French. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat. 6–1 a.m. Private parties 20–100. Russian gypsy music. Closed Sun. **(E)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American. Spcls: pan-seared tuna with pickled vegetables, duck confit and shiitake ravioli, summer shellfish and vegetable stew, braised beef filet with gremolata. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist. Spcl. prix fixe D 5:30–6. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–11. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th–77th Sts. (724-8666). Dress opt. Japanese. Spcls: sushi heaven, seafood tempura, treasure boat. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–11. **(M)** **AE, DC, MC, V.**

ALLORA—320 Amsterdam Ave., at 75th St. (724-2222). Casual. Northern Italian. Spcls: grilled rock bass with sundried tomatoes, fettuccine with wild mushrooms and pignoli, broiled fresh prawns with rosemary and garlic sauce. Res. sug. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 60–120. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stampede platter including nachos, spicy chicken wings, chili and grilled chicken, pan-fried salmon. No res. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: fillet of Norwegian salmon, Barbarie duck breast, medaillons of venison. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal marsala, rack of lamb, grillade chicken, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 145th St. (234-2357). Jacket required. Continental/soul. Spcls: duck a l'orange flambe, barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-2721). Casual. Kosher Jewish. Spcls: chicken-in-the-pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11 a.m.–3. D Sat.–Thu. 3–11:30, Fri. to 9. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-7567). Casual. Indian. Spcls: tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon–3. Br Sat.–Sun. noon–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Music Wed. and Sat. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067). Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thu. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1 a.m.Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PATZO'S—2330 Broadway, at 85th St. (496-9240). Casual. Italian/American. Spcls: individual pizzas, grilled breast of chicken with basil garlic cream, grilled salmon steak with Dijon hollandaise sauce. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–midnight. Br Sat.–Sun. 11:30–5. Private parties for 100. **(I-M)** **AE, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th–70th Sts. (799-7847; -7922). Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L and D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

SARABETH'S KITCHEN—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: leg of lamb with roasted garlic and fresh mint, braised chicken breast in white wine mustard sauce, grilled marinated tuna. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11:30, Sat. 9 a.m.–11:30, Sun. 9 a.m.–5:30, Mon. 6–11:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SUKI—433 Amsterdam Ave., bet. 80th–81st Sts. (496-8940). Casual. Japanese. Spcls: edimaki, chicken isoage, salmon shioyaki. Res. nec. L Mon.–Sat. noon–3. Br Sun. 3–5. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

TROIKA—148 W. 67th St. (724-0709/0806). Casual. Russian. Spcls: teliatina royal, eel Petersburg, fillet mignon Suvorov. Res. sug. L Tue.–Sat. noon–3. Br Sun. noon–3. D Tue.–Sun. 5–11. Ent. Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

TUESDAY'S WEST—246 Columbus Ave., bet. 71st and 72nd Sts. (877-3900). Casual. American. Spcls: hamburgers, salads, steak, beer batter shrimp. No. res. Open for L and D daily 11:30 a.m.–2 a.m. Br Sat.–Sun. 11:30 a.m.–3:30. **(I)** **AE, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, fresh fish. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Dress opt. American. Spcls: cold lobster salad with cayenne mayonnaise, salmon with saffron noodles, lamb with eggplant charlotte. Res. nec. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 7–midnight. Pianist nightly. **(E)** **AE, DC.**

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, 44th Dr. (718-482-0033). Dress opt. Continental/Seafood. Spcls: Pacific striped bass with parsley and lime beurre blanc, grilled fresh blue prawns with lentil and chili lobster sauce, marinated breast of duck with apple sauce and corn fritters. Res. nec. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 6–11, Sun. 5–10. Ent. Tue.–Sat. and Br Sun. Private parties for 300. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

A TRIO OF ANNUAL MAJOR EXTRAVAGANZAS will open this weekend: At the Seventh Regiment Armory, 1/23–31: the **Winter Antiques Show;** more news in this column next week (see Best Bets, page 60), but *note these preview-parties* 1/22—at 4, a Benefactors' Tea, "High Tea at the Races," the $500 ticket good during the show's run; at 6, the Patrons Preview Party, $250 ticket allows three more show admissions; at 7:30, everybody else's Preview Party, $150 ticket admits one to the show just once more. The show is a benefit for the East Side House Settlement (665-5250), and preview tickets are available through that office . . . This year's **Ice Capades,** as usual, will be a team effort, with big production numbers featuring the Ice Capettes and the Ice Cadettes, "Salute to Hollywood" as the theme, Smurfs and Smurflings, daredevil Steve Taylor, comic skater Kirk Wyse, and other starry names in the ice world like Catarina Lindgren, adagio artists Tony Paul and Terry Pagano, Tom Dickson, and ballroom ice dancers Colin and Molly Beatty. *And this edition also marks the* New York City debut of Olympic gold medalists and four-time world champions Jayne Torvill and Christopher Dean, who've electrified viewers with their sensationally dramatic ice dancing. At Madison Square Garden 1/20–31; 1/20, 22, 27, 28, 29 at 7:30; 1/21 at 10:30 a.m. and 7:30; 1/23, 30 at 11, 3, 7:30; 1/24 at 1:30 and 5:30; 1/31 at 1. $8–$14, children and seniors less at some (563-8300). The same show will be at the Meadowlands 2/2–7 and at the Nassau Coliseum 2/9–14 . . . **Dancing the New Stories** brings together literary, musical, and choreographic "talent"—a giant understatement—such as Shakespeare, Toni Morrison, Mozart, Judy Collins, d'Amboise, Peter Gennaro, along with 40 young people ages 8–14 from the National Dance Institute. They'll all be part of this *music-and-dance show* 1/26 at 10:30 a.m. *and noon,* at Alice Tully Hall. One of the big numbers will be a preview of "Coney Island Finale," with both lyrics and choreography by Jacques d'Amboise, planned as part of June's Event of the Year by NDI. Tickets, $8 (877-1800).

DOGS ARE IN THE NEWS this time of year, what with the Westminster Kennel Club Show in February and the various breed competitions leading up to it. And note this trio of of events: The **ASPCA's "Dogs, the City, and You"** is a two-hour seminar at the Society for Ethical Culture, 64th St. and C.P.W., 1/21 at 7:30. It costs $5 and will be led by the ASPCA's Micky Niego, who believes in helping people to "live more comfortably with their dogs in the city and to help them avoid the mistakes that can lead to yet another animal being abandoned or turned into an ASPCA shelter." Trainer Sarah Kracht will talk about raising your dog to "become a cooperative member of the *family unit," and another topic will be breed selection* for city living. Slides and a film are on the program. Reservations: 876-7700. . . . Actress Rue McLanahan will appear in some upcoming TV spots to speak up for one of her favorite causes, animal protection, and on 1/24 at 7, she'll join other partisans at a benefit for PETA, **People for the Ethical Treatment of Animals.** The gathering's at Chippendales, 61st St. and First Ave. (935-6060), and among other guests expected at the informal party will be Howard Jones, Christopher Reeve, Tony Danza, and Ted Danson, most of whom have donated autographed sweatshirts to be auctioned. Tickets, $35 . . . Anyone whose pet-companion has died or suddenly been killed knows how serious the resulting trauma can be, and **Bide-A-Wee Home** knows, too. Counselor Muriel Franzblau holds regular talk sessions that prove to be a big help, and one of them will be held 1/23, 11 a.m.–1, at Bide-A-Wee, 424 W. 53rd St. (532-6358). Generally a small *group is present to exchange thoughts and share experiences.* No charge, but donations are welcome.

TOURS

MUNICIPAL ART SOCIETY TOURS— 1/19, 12:30-2: **Bridgemarket,** the area at the Queensboro Bridge, where a multi-level "network of international food shops" is expected to be completed by 1989; led by Harley Baldwin. 1/26, 12:30–2: Tama Starr of **Artkraft-Strauss Sign Corp.,** leads a tour of the company factory, where illuminated displays and signs are created by the 90-year-old firm. Each tour, $12 (935-3960).

SIDEWALKS OF NEW YORK—The Jan. schedule: **Ye Olde Tavern Tour,** including McSorley's, Chumley's, the White Horse, more; 1/23, 29, 30, 8–10 p.m. **Celebrity Homes,** including the Dakota; 1/30, 31, noon–2. Each is $10 (517-0201).

CENTRAL PARK—"The North End: Past, Present, and Future": 1/24 at 1, meet at Fifth Ave. and 106th St. for a history walk that includes Harlem Meer and the Conservatory Garden. Free.

BROOKLYN BIRD CLUB—Walks for beginner birders, each Sat. in Prospect Park. Meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640). Free.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 1/23 at 8 a.m., an early-morning birdwalk, with Larry Plotnick, along the nothern trails; $2 . . . 1/24 at 1, a hibernation walk with Julian Adams, with emphasis on insects and how they winter in the wetlands. All ages; $2 . . . A wetland walk every Sun. at 1; $2.

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking. Write P.O. Box 264, N. Y., N. Y. 10274, for schedule of country hikes. 1/24, a city walk: "Art in Central Park." Meet at Fifth Ave. and 60th St. at 1, to view the sculpture in Doris C. Freedman Plaza; also a visit to the park Dairy exhibit, and, weather permitting, some outdoor activity. $1 (924-7486).

SPORTS

BASKETBALL—Knicks, Madison Square Garden (563-8300). 1/18 at 1: vs. Atlanta; 1/26 at 7:30: vs. New Jersey. $8–$20 . . . **New Jersey Nets,** Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 1/18 at 7:30: vs. Phoenix.; 1/20 at 7:30: vs. Golden State. $6–$25.

HOCKEY—Islanders, Nassau Coliseum, Uniondale, L.I. (516-794-4100). 1/19 at 8:05: vs. Pittsburgh; 1/23 at 7:05: vs. Edmonton. $17–$27 . . . **New Jersey Devils,** Byrne Arena, East Rutherford, N.J. (201-935-6050). 1/21 at 7:45: vs. Detroit; 1/25 at 7:45: vs. Buffalo; 1/28 at 7:45: vs. Pittsburgh; 1/29 at 7:45 vs. Chicago. $10–$19.

STEPS—20 Kilometer Run, 1/24 at 9:30 a.m.: Runners of all ages and paces are expected to compete in this 12.4-mile run, which begins and ends at East Drive and 82nd St.; sponsored by the New York Road Runners Club (860-4455). $12; NYRRC members, $9.

COLLEGE BASKETBALL—St. John's University, Alumni Hall, Grand Central and Utopia Pkwy., Queens (718-990-6217). 1/23 at 5:30: Women vs Boston College. Free; 1/23 at 8: Men vs. Connecticut. $8 . . . **Columbia University,** Levien Gymnasium, 119th St. and Broadway (280-2546). 1/25 at 7:30: Women vs. St. Francis. Free.

BOXING—Madison Square Garden Felt Forum (563-8300). 1/21 at 7:30. Howard Davis Jr. vs. Ali Karim Mohammad; plus, 8 preliminary bouts. $10–$20.

WRESTLING—Madison Square Garden Arena (563-8300). 1/25 at 7:30. World Wrestling Federation professional matches. $9–$15.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured: 1/18, Count Fleet; 1/23, Assault Hdcp.; 1/24, Coaltown.

CHILDREN

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Sports in Music,* a Young Peoples Concert, narrated by tennis star Billie Jean King. 1/23 at 11 a.m. and 1. Avery Fisher Hall, Broadway at 65th St. (874-6770). $13–$20.

I HAVE A DREAM—A dramatic musical based on the words of Dr. Martin Luther King Jr. 1/28–1/29 at 10:30 a.m. Aaron Davis Hall, 133rd St. and Convent Ave. (690-6900). $3 (reserve).

STORY HOUR—A selection of picture books will be read in French. 1/22 at 4. French Institute/Alliance Francaise, 22 E. 60th St. (355-6100, ext. 215). $1.

MARTIN LUTHER KING JR.—A biographical musical about the civil-rights leader, written by Leslie Lee and with music by Charles Strouse. 1/23 and 1/24 at 12:30. Theatreworks/U.S.A., Promenade Theatre, Broadway at 76th St. (677-5959). $9; $12.

LA TROUPE CIRCUS—Six acrobats clown, juggle, and mime to an original musical score. 1/24 at 2. Brooklyn Center for the Performing Arts, Brooklyn College, intersection of Flatbush and Nostrand Aves., Brooklyn (718-434-1900). $5.

CHILDREN'S FILM—See the classic Walt Disney film *Mary Poppins.* 1/24 at 10 a.m. Metro Cinema, 2626 Broadway at 99th St. (874-2442). $6 (benefits the Playground Project).

ALFRED THE DRAGON—A children's show with audience participation written by Miranda McDermott. Every Sat. at 3 through 6/4. New Media Repertory Co., 512 E. 80th St. (734-5195). $4; adults, $4.50.

CINDERELLA—The classic tale performed by the Papageno Puppet Theatre. Every Sat. and Sun. at noon and 1. West Side YMCA, 5 W. 63rd St. (874-3297). $6 (reserve).

ANY FRIEND OF YOURS IS A FRIEND OF MINE—A children's show about friendship written by Judith Martin. Every Sat. and Sun. at 2 through 2/28. Symphony Space, 95th and Broadway (864-5400). $9.50.

MOCCASIN STEW—A puppet show for ages 3–10, presented by the Magpie Puppets. 1/23 at 2. St. John's Episcopal Church, 139 St. John's Place, Park Slope, Brooklyn (718-871-3913). $3.

CARNIVAL OF ANIMALS—A fantasy program with music, marionettes, and hand-crafted puppets. Every Sun. in Jan. at 1 and 3; also 1/18 at 1 and 3. The Puppetworks Theatre, 287 Third Ave. at Carroll St., Park Slope, Brooklyn (718-834-1828). $3.75 (reserve).

PUPPET SHOW—*The Frog Prince* and *Peter and the Wolf,* presented by Lea Wallace and Co. 1/23 and 1/24 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). $3 (reserve).

CLAY PIT PONDS—End of Carlin St. off Sharrotts Rd., Charleston, S.I. (718-967-1976). 1/21, 1/28, and 2/4, 3:45–5: "After School Nature Program"—A new topic relevant to the season will be presented each week; children should be dressed according to the weather. Free (reserve).

STORY HOUR—Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Every Sun. at 11 a.m. Free.

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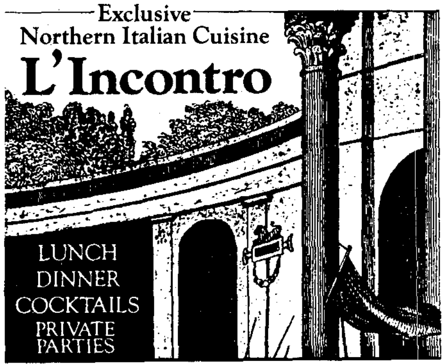

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OTHER EVENTS

SPECIAL EXHIBITS—Carnival of Toys—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, a festive array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.–Sat., 10 a.m.–5; Sun. and holidays, 1–5. Free with admission: $1; adults, $3 . . . **Children's Art—**An exhibition of drawings by children who have visited Wave Hill. Every Sat. and Sun., 1–4:30, through 2/1. Wave Hill Learning Center, West 249th St. and Independence Ave., Bronx (549-2055). Free with admission. $1; adults, $2.

LONG RUNNERS—Mostly Magic: Magicians Bob Markwood and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). $7.50 (reserve) . . . **13th Street Repertory Company:** *The Rose That Refused to Bloom,* a musical about growing up; Sat. at 1 and 3. *The Snow White Show,* Sun. at 1 and 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 1/24 at 1:30: *The Funzapoppin' Magic Show;* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 (reserve) . . . **The Little People's Theater Company:** Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks;* at 3: *Cinderella.* The Courtyard Playhouse, 39 Grove St. (765-9540). $5 (reserve).

CENTRAL PARK PROGRAMS—Belvedere Castle: Central Park Learning Center, 79th St. south of the Great Lawn (772-0210): 1/23, 1–2:30: "Feathers in Focus"—Investigate the Mystery of the Zipperless Feathers. Free (reserve) . . . **The Dairy:** 64th St., mid-Park (397-3156). 1/23, 1:30–3: "Diggin' the Park's Past"—Discover Central Park's history through an archeological expedition. Free (reserve).

NEW YORK PUBLIC LIBRARY FREE PROGRAMS—Manhattan: 1/19 at 11 a.m.: "Storytelling," for children ages 3–5; also, 1/22 at 11 a.m.: "Movement and Dance Workshop," presented by Judi Lefkowitz; both programs at the **Jefferson Market** branch, 425 Avenue of the Americas (243-4334) . . . 1/19 at 4: "Shadow Puppet Workshop," presented by Sarah Germain at the **Ottendorfer** branch, 135 Second Ave. (674-0947) . . . 1/20 at 4: "Hansel and Gretel," a puppet show by Rod Young at the **Bloomingdale** branch, 150 W. 100th St. (222-8030) . . . 1/21 at 3:30: "The Dancing Bear," a bilingual disco fantasy featuring a modern-day Goldilocks and a bear at the **Aguilar** branch, 174 E. 110th St. (534-2930).

SOUTH STREET SEAPORT MUSEUM—Children's Center, 207 Front Street (669-9424). 1/24, noon–5 : "Decorative Ropework"—A workshop in which participants learn how to make "Turk's head" bracelets and a variety of fancy knots. Free with museum admission. $2; adults, $4.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadows-Corona Park (718-699-0005). The DARTS Program (Discover Activities Related to Science) that allows children ages 6 and older and their families to enjoy weekly science workshops. Special program: 1/23 at 10:30 a.m.–12:30 and 2–4 and 1/24, 1–3: "Snap, Crackle, and Pop"—Using a variety of sound makers, participants will examine the qualities of resonance, beat, tone, vibration, and loudness. $8. Current Exhibits: "Seeing the Light," a journey into the world of color and light; "Feedback," an amazing look at the principles and effects of self-sensing machines; "Realm of the Atom," an explanation of the public quantum theory and its application; "Structures," a look at how natural forces support all kinds of structures. Regular hours: Wed.–Sun., 10 a.m.–5. Admission: Adults, $2.50; children, $1.50.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 1/23 and 1/24 at 1 and 3: "New York City Wild Life"—Discover the life surviving in parks, walls of buildings, and sidewalks; create your own nature drawing by using the museum Nature Area as a model; at 2: "Mickey Davidson"—A special performance by this dancer amd choreographer. Exhibits: "Nature Area"—Collection of animals to observe."Pageant of Puppets"—Puppets, marionettes, puppet films, video puppet stages, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Regular hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults , $2 (weekends) and $1 (weekdays); children, $3, $2.

QUEENS MUSEUM—New York City Building, Flushing Meadows–Corona Park (718-592-2405). Sunday Family Workshop: 1/24 at 1 and 3: "Queen Scape—Winter Scape"—Paint your way into a winter wonderland; 50 cents; special performance, 1/24 at 2: "Poetry Reading"—In celebration of Black History Month, Lindamichelle Baron will read poetry selections from her books (free). Exhibit: "Puppetronics"—A "hands on" exhibit of marionettes in which participants are invited to manipulate the strings and become puppeteers. Hours: Tue.–Fri., 10–5; Sat., Sun. noon–5:30. Admission: Adults, $ 2; children, $1.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for Jan. 23–24: "Clothes Make the Man: Rembrandt"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center.; films, Sat. at 10:30 a.m. and 2, Uris Auditorium include *People and Clothes, The Hat, Toilette,* and *The Clown of God*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30–3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). Daily programs: 1/18, special hours: 10 a.m.–5; 1/18 at 2: "A Tribute to Martin Luther King Jr."; at 1:30 and 3: "Brer Rabbit Tales," a program by Don Oliver of Theatreworks/U.S.A.; 1/20 at 2: "Storytime"; at 3:15: "Writing Wintertales"; 1/23 at 2: "Dinosaurs, Dolphins, and Dreams," a song program by Tony Soll; 1/24 at noon: "Wet and Wonderful"; at 1 and 3: "Habits of Rabbits"; 1/25 at 3:15: "Coconut Connection"; also, "Doctor Dimension and the Rulers of the Universe," a children's exhibit; children meet Doctor Dimension and explore measurements by building with lightweight tubing, comparing weights of everyday objects, comparing size of objects, experiencing time in a special timed game, and much more. Daily exhibits: "Sounds Around"—How humans hear and create sound, complement an exploration of music and sounds from other cultures of the world. Musical instruments, sounds from nature, and noisy objects are examined. "Under Your Feet": Children explore geology, crystals, minerals, and soil with microscopes. "Boneyard": Skeletons and muscles of humans and animals are revealed to teach how bodies work. Hours: Mon., and Wed.–Fri., 2–5; Sat., Sun., and 10 a.m.–5. Donation.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6–12 . . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.–5, daily. Closed, Tues. Adults, $3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 1/18 at 2: "African Folk Tales," a program in celebration of Martin Luther King Jr.'s birthday; special hours on 1/18 are 11 a.m.–5; 1/23 at 2: "Storytelling," a family program with performing artist, Marcia Lane (reserve). Through October: "Tales in Tall Trees," a hands-on interactive exhibit about story-making located in the first floor gallery; listening, language, and decision-making skills are all emphasized as children make their way through a highly stylized forest of trees, stumps, and crannies. The major exhibit stations include "Peek-In-Tree," "Leaf-By-Leaf Tree," "Puppet Tree," "Four Seasons Reading Room," "Beasts Tree," "Story-Go-Round Tree," "Me Tree," and many more. "Storytelling," every Sat. at 11:30 a.m. Main Gallery: "Building Buildings." Wed.–Fri. 1–4, Sat.–Sun., 11 a.m.–5. $2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.–4:45. Adults, $3.75; children, 2–12, $1.50 (under 2 free); senior citizens free, Mon.–Fri. after 2 (except holidays).

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Alan Kamen, and Hide Tanaka. 1/20: Rebecca Kane Trio. 1/21: Paul Salomone Trio. 1/22, 23: Barry Harris Trio. 1/24: Lynn Fisher. 1/25: Jean Brasard Trio. 1/26: George Cotton Trio. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 1/20: Elaine Caswell. 1/21: Ellie Sarty. 1/22: Verbatim; Anastasia. 1/23: The Dragons; The Crows. 1/24: Low Profile. 1/25: Group Six; Common Sense. 1/26: Dorothy Wallace; Comedy Night. 1/29: The Shane Gang. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 1/24: Rosemary Clooney and the Concord Jazz All-Stars. 1/25: Alexander Zonjic All-Stars. 1/26–31: Paquito D'Rivera Quintet and Hilton Ruiz Ensemble. "After Hours ..." the Dan Harper Quartet play Tue.–Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 1/21: Billy Preston; Hiram Bullock. 1/22, 23: Marshall Crenshaw. 1/26: Joe Satriani. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 1/23: Steve Kuhn with Eddie Gomez. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 1/24: Jimmy Witherspoon. 1/25: Hamiet Bluiett Telephatic Big Band. 1/26–31: Jack McDuff Quintet. Tue.–Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 1/21: Comedy with Tim "Andre" Davis, Sara Cytron, Elizabeth Cassidy, Roberta Dean, Tony Iaquinto and Lissa Watson. 1/22: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 1/23: Martin Mulhaire, Brian Conway, Felix Dolan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). 1/21–24: Kenny Rankin. 1/25: Les Paul Trio. 1/26–31: Betty Carter and Her Trio. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 1/20: Michael Weiss. 1/21: Pete Malinverni. 1/22, 23: Pete Malinverni with Todd Coolman. 1/26–28: Armen Donelian. **Upstairs:** 1/22 at 8: Steven Fickinger; David Peaston at 10; followed by Mario Cantone Comedy Show at 11:30. 1/23 at 8: Jim Dawson; followed by Cabaret with David Peaston, Jonetta Alston and comedians at 10 and 11:30. **AE, MC, V.**

GREGORY'S—63rd St. and First Ave. (371-2220). Wed.–Sat. from 10–3 a.m.: Singer-pianist Bob Dorough with Bill Takas on bass. Sun., 10–3 a.m. Singer-pianist Marty Phillips with Tony Falanga on bass. Mon., 10–3 a.m.: Stan Edwards Trio. Tue., 10–3 a.m.: Chuck Wayne Trio. Mon.–Fri., 5:45–9:45: Singer-pianist Brooks Kerr. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 1/20: Mike Clark Trio. 1/21: John Pizzarelli, Jr. Trio. 1/22: Richard Rodney Bennett. 1/23: Ken Peplowski Trio. 1/25: Dick Hyman. 1/26: Carol Britto Duo. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 1/20: Gordon Edwards 'STUFF II. 1/22: Jamie Moses; John Cadillac Band. 1/23: Beugarty; Surreal McCoys. 1/24: Barbecue Bob and the Spareribs. 1/25: Andy Rosen. 1/26: Las Eratikas; The Big Picture. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 1/23: Pianist John Colliani Jr. with Aaron Bell on bass. 1/24, 25: Pianist Harry Connick Jr. 1/26–30: Pianist James Williams with Jamil Nassar on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 1/21: Ned Rothemburg, Mark Dresser, and Jerry Hemmingway; Zozobra. 1/22: Roy Nathanson/Curtis Fowlkes and the Jazz Passangers. 1/23: Tiny Lights. 1/24: Illuminati; Andy Pastorino Trio. 1/25: Rashied Ali Quartet featuring Arthur Rhames. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 1/30: "The Hot Club Of France" featuring Frank Vignola, Bob Mastro, Jimmy George, Don Keiling and Murray Wall with singer Michele Bautier. Shows Tue.–Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 1/21: Second Sight. 1/22, 23: Robben Ford. **AE, CB, DC, MC.**

NIRVANA CLUB ONE—1 Times Sq. Plaza. (486-6868). Indian restaurant. 1/20: Cat's Meow. 1/21: Buzzby; Source; The Lines. 1/26: The Score; Martee Lebow; Risk. 1/27: Dan Kidney and the Pulsations. Sets at 10, 11 and 12:30 a.m. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thu.: Sean Mahony Dixieland Group. Fri.: David Ostwald and his Gully Low Jazz. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 1/22: Exodus; Leeway; Rest in Pieces. 1/23: Martha Reeves & The Vandellas; The Drifters; The Coasters. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 1/20: Sweetones. 1/21: Robert Ross Band. 1/22: Hellhounds. 1/23: BMT'S with Tommy Byrnes. 1/24: Greg Stier Straight Up. 1/25: Cab Lucky. 1/26: Bop-Along Cassidy. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 1/24, 26–31: Cedar Walton, Ron Carter, and Billy Higgins. 1/25: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 1/21–23: Vinnie Knight. Shows Wed. at 9, Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 1/20: Peter Ogi and the Backlash; The Dark; Hope; Lauren Shapiro. 1/21: Lorry Doll & The Wild Ones; The Fields. 1/22, 23: Johnny Copeland. 1/24: The Ned Sublette Band; Tom Russell Band. 1/25: The Scam. 1/26: Helen Hooke; Nonnie & The Onnies; Lauren Narr. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 1/22, 23: Pieces Of A Dream. Every Tue.–Fri. at 8, Sat. at 4 and 7, Sun. at 3 and 6: *Sing Hallelujah!* featuring Curtis Blake, Rose Clyburn, Patricia Ann Everson, Ann Nesby and Clarence Snow. **Top of the Gate:** Every Fri. at 9: Political Comedy Series. **Terrace:** Through 1/31: Bobby Enriquez Duo, Tue.–Sun. from 10–2 a.m. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 1/24: Pianist Michel Petrucciani with Andy McKee on bass and Elliott Zigmund on drums. 1/25: The Mel Lewis and The Jazz Orchestra. 1/26–31: The George Adams-Don Pullen Quartet with bassist Cameron Brown and drummer Dannie Richmond. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 1/20–24: Singer Gail Wynters with the Bill Wurtzel Trio. 1/25: Comedy Out of Control with Steve Solis, Jedda Jones and others. 1/26: The Vernel Fournier Trio with Charles Davis. 1/27–31: The Jay Hoggard Group. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly 8. Through 1/23: Pianist John Hicks with Cecil McBee on bass. 1/24: Guitarist Gene Bertoncini with Gary Mazzaroppi on bass. 1/25–30: Pianist John Bunch with Joe Beck on guitar and Phil Flanigan on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 1/20: Hubert Sumlin and Pinetop Perkins. 1/21: Teo & Hi Blues All-Stars and Robert Ross. 1/22, 23: Dr. John. 1/29: Dr. Hook. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 1/21, 22: Richard Lewis. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th–27th Sts.** (924-3499). Continuous showcase. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros and Gary Lazer. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 1/24: Comedians Max Dolcelli, John Joseph, Scott Bruce, Hal Spear, Mike Eagan, and Danny Curtis. Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

SOLUTIONS TO LAST WEEK'S PUZZLES

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NIGHTLIFE

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat.from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub theater featuring magic and comedy. 1/20: Magician Imam and singer Pamela Smith. 1/21: Magician Torkova and comedian Terry Day. 1/22, 23: Magician Peter Maloney and juggler Tony Duncan. 1/26: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 1/24: Rhonda Hansome and Ken Ober with Adam Leslie. 1/26-31: Billy Jaye, Jonathon Solomon, and Dwayne Cunningham. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9 and midnight. **AE, MC, V.**

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Dinner and dancing to the Alex Donner Orchestra Tue.-Sat. from 8-3 a.m. **AE, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 2/13: Michelle Celli/Wayne Sabella Quartet, alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8-3 a.m. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10-4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano and singer Rolando, Mon.-Thu. from 7:30-1 a.m., Fri.-Sat. from 8-1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 1/20: Claudio Roditi and Frank Ferrucci. 1/21: Eddie Palmieri. 1/22: Tabou Combo. 1/26: Roy Ayers & Group with Steve Coleman and the Five Elements. 1/27: Eeek-A Mouse with Shinehead. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Every Wed., Fri, Sat. at 6:30: Blossom Dearie. 1/20-23, 26-30 at 9: Singer-actress Helen Schneider. 1/21-23, 28-30 at 11: Judith Cohen. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schafer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30. **AE, CB, DC.**

CHIPPENDALES—1110 First Ave., at 61st St. (935-6060). *Welcome To Your Fantasy*, a new revue written by Steve Merritt, starring Michael Rapp, Gary Goldman, Jonathan Hagan, Scott Marlowe, Eddie Prevot, and John Richardson. Shows Wed.-Sat. at 8:30. **AE.**

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 1/20: *Swinging on a Star* - 40's revue; Singer Diana Craig. 1/21: Maggie McDonald in *Dames of our Lives*; Comedian Bob Quinn. 1/22: Singer Deanna DeCampos; Weekend Comedy. 1/23: Singer Bonnie Perlman; Weekend Comedy. 1/24: Singer Melvina; *JQ and the Bandits* - revue. 1/25: Singer Carol Crelin; Greg Stickroth; Joey Khoury - revue. 1/26: *All That Naz* - comedy revue; Off the Cuff. **No credit cards.**

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Jimmy Butts and Dayton Selby on bass, Wed. and Thu. from 8:30-1 a.m. **Panache Encore!** (489-6357). 1/21: Sidney Myer at Home. 1/22: Jamie Meyer. 1/23: R.C. Tass & Ray Minnes; Lynn Kierney. 1/24: Karen Scruggs. 1/26: Flairy Tales. **AE, DC, MC, V.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 1/20: Bea Shulman. 1/21: Julienne Marie Scanlon with pianist Wes McAfee. 1/22: Jimmy Webb. 1/23: Beatrice Alexandra. 1/24: Barbara Lea. 1/25: John Remme sings Irving Berlin. 1/26: Caroline Durham. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring David Edwards, Alix Korey, Barbara Marineau, Byron Nease, Thu.-Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 2/13: Margaret Whiting sings *Like Someone in Love*, Tue.-Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30-11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 3/27: Jazz-pianist George Shearing, every Tue.-Sat. at 10 and midnight. **Bemelmans Bar:** Pianist Barbara Carroll returns for the season, Tue.-Sat. from 9:45-1 a.m. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.-Sat. from 8-midnight. **AE, CB, DC, MC, V.**

NOVOTEL—52nd St. and Broadway. (315-0100) **Wine Bistro:** Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30-midnight; Robert Moskowitz takes over on Mon. **AE, CB, DC, MC, V.**

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441).**Notes:** Pianist-singer-songwriter Buck Buchholz plays Tue.-Thu. from 8:30-12:30 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Ed Pone Trio, Tue.-Sat., 7:30-11:30. Pianist Nancy Winston, Sat.-Sun., 6-10. **AE, CB, DC, MC, V.**

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** Through January: Pianist Robert Silverman with Sue Williams on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7-1 a.m. Pianist Bob Wetherbee plays Mon.-Fri. from 5:30-11:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 1/20: Ricky Ritzel in *A Man and a Piano Go Hollywood*. 1/21: Bill Lindner. 1/22: Barbara Lewin. 1/23: Ed Battle. 1/24: Jon Delfin. 1/25: Bob Amaral. 1/26: Michael Wolff. Nightly at 8. **AE, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 1/22, 29: Jeff and Julie Olmsted in *New Age Blues Revue*. 1/23, 30: Singer-comedienne Sally Jane Heit. **No credit cards.**

GIORDANO—409 W. 39th St. (947-9811). Italian restaurant/piano bar featuring Daniel Nye at the piano every Tue.-Sat. from 9-11. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30. **AE, CB, DC, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casually-elegant American restaurant-piano bar with singer-pianist Lee Glantz playing old favorites every Tue.-Sat. from 8. **AE, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). Piano bar-restaurant. Mon. and Tue.: Andy Monroe. Wed., Sat.: Bobbi Miller. Thu.-Fri.: Buck Buchholz. Sun.: George Cotton. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11. **AE, CB, DC, MC, V.**

RADIO HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., Jan. 20

3:00/WNCN—Mozart: Divertimento in F; **Haydn:** Sonata for Piano No. 20 in B-Flat.

4:00/WNCN—Chopin: Polonaise in F-Sharp, Op. 44; **Vivaldi:** Cto. for Guitar in A.

4:04/WQXR-AM/FM—Gershwin: *Rhapsody in Blue;* **Vivaldi:** Cto. in D for Lute and Strings.

5:00/WNCN—Handel: Trio Sonata in C; **Bizet:** *Carmen:* "Fantasy."

6:00/WNCN—Vivaldi: Cto. for Violin in C, Op. 8, No. 6. "Il Piacere."

8:00/WNCN—Sinding: Cto. for Violin No. 1 in A, Op. 45; **Widor:** Suite for Flute, Op. 34.

WNYC—St. Paul Chamber Orchestra. Ivan Fischer, conductor; flutist Nancy Allen. **Kodaly:** *Marosszek Dances;* **Mozart:** Flute and Harp Cto.; **Brahms:** *Three Hungarian Dances.*

8:05/WQXR-AM/FM—Bach: Cto. No. 2 in C for 2 Claviers and Strings; **Mozart:** *Vesperae solennes de confessore.*

9:00/WNCN—Beethoven: Minuet in G; **Brahms:** Sym. No. 2 in D, Op. 73.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Thu., Jan. 21

3:00/WNCN—Beethoven: Qt. No. 11 in f, Op. 95; **Liszt:** *Les Préludes.*

4:00/WNCN—A. Marcello: Cto. for 2 Guitars in d; **Schubert:** Sonata for Piano in A-Flat.

WNYC—Respighi: *The Birds.*

4:04/WQXR-AM/FM—Stravinsky: Duo Concertante for Violin and Piano; **Schumann:** *Manfred:* Ov.

5:00/WNCN—Gebauer: Bassoon Trio in B-Flat, Op. 33, No. 3; **Haydn:** Divertimento in B-Flat.

6:00/WNCN—Vivaldi: Cto. for 2 Violins and Strings in a.

8:00/WNYC—Beethoven: *Variations on "Ich bin der Schneider Kakadu";* **Haydn:** Trio in G; Divertimento for Viola and Piano.

8:05/WQXR-AM/FM—"Symphony Hall." **Schubert:** Mass No. 5 in A-Flat (Sabo, Sperry, Guinn, St. Paul Chamber Orch./Davies).

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. With violinist Isaac Stern and cellist Yo-Yo Ma. **Brahms:** Sextet for Strings in G, Op. 36.

Fri., Jan. 22

3:00/WNCN—Saint-Saëns: Cto. for Piano No. 2 in g, Op. 22; **Marais:** Suite for Flute, Violin, and Continuo No. 1 in C.

4:00/WNCN—Mendelssohn: *Fair Melusina:* Ov.; **Bononcini:** Sinfonia for 2 Trumpets and Strings, Op. 3A.

4:04/WQXR-AM/FM—J.C. Bach: Cello Cto. in c; **Schumann:** *Three Romances.*

5:00/WNCN—Doppler: *Fantasie Pastorale hongroise:* Op. 26; **Various:** *Scottish Lute Music:* "The Balcarres Lute Book."

6:00/WNCN—Mozart: Variations on *Je Suis Lindor.*

8:00/WNCN—Handel: *Floridante:* "Two Marches"; **Danzi:** Sonata for Horn and Piano in E-Flat, Op. 28.

8:05/WQXR-AM/FM—Mozart: Sym. No. 40 in g; **Bernstein:** Divertimento for Orch.

9:00/WNCN—Paganini: Cto. for Violin No. 1 in D, Op. 6; **Chopin:** Waltz in A-Flat, Op. 42.

WNYC—Britten: *The Turn of the Screw.*

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; soloist Marc-André Harnelin. **Campanelli:** *Mare Crisium;* **Dollarhide:** *Other Dreams, Other Dreamers;* **Harris:** Sym. No. 3.

Sat., Jan. 23

10:00 a.m./WNCN—Rodrigo: *Concierto de Aranjuez;* **J.C. Bach:** Sonata for Flute in F.

WNYC—Beethoven: Sym. No. 4; **Schubert:** Piano Sonata in D.

10:04 a.m./WQXR-AM/FM—Bach: Chaconne in d; **Brahms:** Theme and Variations in d.

11:00 a.m./WNCN—Schumann: Cto. for Cello in a, Op. 129; **Mozart:** Sonata for Piano No. 10 in C.

WNYC—Brahms: Sym. No. 4.

11:04 a.m./WQXR-AM/FM—Haydn: Sym. No. 93 in D; **Chabrier:** Larghetto for Horn and Orch.

12:00/WNCN—Lavigne: Sonata for Oboe, "La Barsan"; **Vaughan Williams:** Cto. for Oboe and Strings in a.

WNYC—Elgar: *Enigma Variations;* **Stravinsky:** *Firebird Suite.*

12:05/WQXR-AM/FM—Dvorak: *Symphonic Variations;* **Bach:** Brandenburg Cto.: No. 3 in G.

1:00/WNCN—Mozart: Sym. No. 41 in C, "Jupiter"; **Bach:** Fantasia in c.

WNYC—Shostakovich: Sym. No. 5.

1:30/WQXR-AM/FM—The Texaco Metropolitan Opera Broadcast. **Verdi:** *Macbeth* (Marton, Polozov, Ramey/Kazimierz Kord).

5:00/WNCN—Baur: Sonata for Harp and Harpsichord No. 3 in F, Op. 6; **Sibelius:** *Dryad:* Op. 45, No. 1.

5:04/WQXR-AM/FM—Grieg: *Symphonic Dance:* No. 2; **Haydn:** Divertissement No. 6 in D.

6:00/WNCN—Paganini: Cto. for Violin No. 6 in e; **Vivaldi:** Sonata for Cello in g, Op. 14, No. 6.

6:04/WQXR-AM/FM—Saint-Saëns: Piano Cto. No. 5 in F, "Egyptian"; **Barber:** Adagio for Strings.

8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist Alicia de Larrocha. **Glass:** *The Light;* **Mozart:** Piano Cto. No. 25 in C; **Schumann:** Sym. No. 3 in E-Flat, "Rhenish."

9:00/WNCN—"Saturday Night Opera." **Mozart:** *Abduction From the Seraglio* (Battle, Zednik, Talvela, Vienna Phil. Orch./Solti).

Sun., Jan. 24

10:00 a.m./WNCN—"Classic Guitar." **Boccherini:** Guitar Qnt. in B-Flat; **Giuliani:** *Giulianate:* Op. 148, Nos. 6–8.

WNYC—Bridge: *Summer;* **Sullivan:** Sym. in e, "The Irish."

11:00 a.m./WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73; **Debussy:** *Images:* Book 1, "Reflets dans l'eau."

WNYC—"Piano Peculiarities."

12:00/WNCN—Haydn: Qt. in E-Flat, Op. 76, No. 6; **Moscheles:** Cto. for Flute and Oboe in F.

1:00/WNCN—Chicago Symphony Orchestra. Leonard Slatkin, conductor. **Haydn:** Sym. No. 68 in B-Flat; **Erb:** Cto. for Brass and Orch.; **Vaughan Williams:** Sym. No. 5 in D.

WNYC—Brahms/Schoenberg: Piano Qt. in g.

1:04/WQXR-AM/FM—Beethoven: Sym. No. 3 in E-Flat, "Eroica"; **Korngold:** Violin Cto. in D.

2:00/WNYC—Duggan: *Lake Studies:* No. 17; **Methany:** *Sueno con Mexico.*

3:00/WNCN—Bach: Cto. for Violin in E; **Chabrier:** *Bourrée Fantasque.*

3:04/WQXR-AM/FM—The New York Philharmonic. Eric Leinsdorf, conductor; pianist Jorge Bolet. **Sibelius:** Sym. No. 4 in a; **Grieg:** Piano Cto. in a; **Borodin:** Sym. No. 2 in b.

4:00/WNCN—Mendelssohn: *Songs Without Words:* Op. 30, Nos. 1–6; **Purcell:** Trio Sonata for Violin, Bass Viol, and Organ.

5:00/WNCN—Grieg: Sonata for Violin and Piano No. 3 in c, Op. 45; **Beethoven:** Introduction and Allegro for Strings, Op. 47.

6:00/WNCN—Haydn: Sym. No. 60 in C, "Il Distratto"; **Scriabin:** *Poem:* Op. 72, "Vers la Flamme."

8:00/WNCN—Respighi: *Pines of Rome;* **Mozart:** *Idomeneo:* "Ballet Music."

8:05/WQXR-AM/FM—"Metropolitan Life Opera House." **Puccini:** *La Rondine* (Kanawa, Domingo, Niculesco, London Sym. Orch./Lorin Maazel).

9:00/WNCN—Tournier: *Six Noels for Harp:* Op. 32; **Mozart:** Sym. No. 38 in D, "Prague."

Mon., Jan. 25

3:00/WNCN—R. Strauss: *Death and Transfiguration:* Op. 24; **Bernstein:** Prelude, Fugue, and Riffs.

4:00/WNCN—Purcell: *The Old Bachelor:* "Incidental Music"; **Stanley:** Cto. Grosso in D, Op. 2, No. 1.

WQXR-AM/FM—Milhaud: *Suite Provencale;* **Bach:** Toccata in c.

5:00/WNCN—Albinoni: Cto. A5 in C, Op. 9, No. 9.

6:00/WNCN—Gottschalk: *Piano Music;* **Vivaldi:** Cto. for 4 Guitars in b.

8:00/WNCN—"The Salzburg Festival." The Dresden Staatskapelle. Hans Vonk, conductor. **Dvorak:** Cello Cto. in b, Op. 104; **Bruckner:** Sym. No. 4.

8:05/WQXR-AM/FM—Mozart: Piano Cto. No. 26 in D; **Wagner:** *Die Walkure:* "Wotan's Farewell."

9:00/WNCN—Brahms: Cto. for Violin and Cello in a, Op. 102; **Bartok:** *Rondos on Folk Tunes.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Itzhak Perlman. **Perle:** Concertino for Piano, Winds, and Timpani; **Mendelssohn:** Violin Cto. in e; **Mendelssohn:** Sym. No. 4, "Italian."

Tue., Jan. 26

3:00/WNCN—Beethoven: Sonata for Cello and Piano No. 5 in D, Op. 102, No. 2; **Khachaturian:** *Gayne:* "Sabre Dance."

4:00/WNCN—Cimarosa: Cto. for Oboe and Strings in C; **Mendelssohn:** Prelude and Fugue in f, Op. 35, No. 5.

WQXR-AM/FM—Mouret: Suite No. 2; **Ponchielli:** Duo for Clarinet, Violin, and Piano.

5:00/WNCN—G. Sammartini: Sonata for Recorder in G.

6:00/WNCN—Barsanti: Cto. Grosso in D, Op. 3, No. 4; **Sibelius:** *Finlandia:* Op. 26.

8:00/WNYC—The Minnesota Orchestra. Edo de Waart, conductor. **Debussy:** *Jeux;* **Arento:** *Le Tombeau d'Edgar Poe;* **Brahms:** Piano Cto. No. 1.

8:05/WQXR-AM/FM—Schubert: Sym. No. 9 in c.

9:00/WNCN—Handel: Sonata for Violin and Continuo in d.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Rafael Fruhbeck de Burgos, conductor; violinist William de Pasquale. **Walton:** Violin Cto.; **Mahler:** Sym. No. 1 in D.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

COMPILED BY TONY COOK

Weekdays, January 20–22 and 25–26

2 WCBS
975-4321
4 WNBC
664-4444
5 WNYW
535-1000
7 WABC
887-7777
9 WWOR
(201) 330-2153
11 WPIX
949-1100
13 WNET
560-2000
21 WLIW
(516) 454-8866
31 WNYC
669-7800
H HBO
512-1208
M CINEMAX
512-1208
N UPTOWN
304-3000
S SHOWTIME
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

6:00 a.m.
2 4 News
5 *Saber Rider*
7 *World News*
9 *Romper Room*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *New Jersey Now*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 *French in Action*
M Fri.: *Comedy Experiment*
Mon.: **Movie:** *Jake Speed*
S Wed.: **Movie:** *The Man From Button Willow*
Mon.: *Hewitt's Just Different*
Tue.: **Movie:** *Just the Way You Are*

6:30 a.m.
2 News
4 *Before Hours*
5 *Silverhawks*
9 *Zoobilee Zoo*
11 *Bravestarr*
13 *New Jersey News* (except Mon.)
Mon.: *Body Watch*
H Wed.: *Clay Feet*
Mon.: *Out of Step*
Tue.: *The Blunders Show*
M Wed.: **Movie:** *Sunday Dinner for a Soldier*
Thu.: **Movie:** *The Wings of Eagles*
Fri.: **Movie:** *Promises in the Dark*
S Thu.: *The Get Along Gang*

6:35 a.m.
H Thu.: *Survival Series*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
2 *This Morning*
4 *Today*
5 *Thundercats*
7 *Good Morning America*
9 *Beverly Hills Teens*
11 *Transformers*
13 *Sesame Street*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed.: *The Blunders Show*
Fri., Tue.: *Seabert*
M Tue.: **Movie:** *These Are the Damned*
S Thu.: **Movie:** *Just the Way You Are*
Fri.: **Movie:** *Red Dawn*
Mon.: *Race for 1*

7:30 a.m.
5 *Bugs and Porky*
9 *Jetsons*
11 *Jem*
21 *Mister Rogers*
H *Fraggle Rock*
S Wed.: **Movie:** *The Fifth Missile*

8:00 a.m.
9 *Bugs Bunny*
11 *Bionic Six*
13 *Captain Kangaroo*
21 *Sesame Street*
H Wed.: **Movie:** *You Light Up My Life*
Thu.: **Movie:** *The Best of Times*
Fri.: **Movie:** *Little Shop of Horrors*
Mon.: **Movie:** *What Comes Around*
Tue.: **Movie:** *Hobson's Choice*
M Wed.: **Movie:** *The Tiger Makes Out*
Mon.: **Movie:** *Return of the Jedi*
S Mon.: **Movie:** *Macaroni*
Tue.: **Movie:** *Broken Promise*

8:30 a.m.
5 *My Little Pony*
9 *Dinosaucers*
11 *Teddy Ruxpin*
13 *Mister Rogers*
M Thu.: **Movie:** *Indiana Jones and the Temple of Doom*
Fri.: **Movie:** *I'd Climb the Highest Mountain*

9:00 a.m.
2 *The Judge*
4 *Wil Shriner Show*
5 *Brady Bunch*
7 *Morning Show*
9 *I Dream of Jeannie*
11 *Mork & Mindy*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Home Stretch*
M Tue.: **Movie:** *Here Comes Mr. Jordan*
S Thu.: *Stevie Nicks*
Fri.: *Tom Petty and the Heartbreakers*

9:30 a.m.
2 *Divorce Court*
5 *Leave It to Beaver*
9 *Carol Burnett*
11 *F-Troop* (except Fri.)
Fri.: *Keys to Success*
31 *Body Electric*
H Wed.: **Movie:** *The Tamarind Seed*
Mon.: **Movie:** *Over the Top*
Tue.: **Movie:** *Misunderstood*

9:45 a.m.
H Fri.: **Movie:** *Misunderstood*

10:00 a.m.
2 *Blackout*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Sally Jessy Raphaël*
9 *Geraldo*
11 *Tony Randall Show* (except Thu., Fri.)
Thu.: *At the Movies*
Fri.: *Run Away With the Rich and Famous*
31 Wed.: *American Interests*
Thu.: *Images/Imagenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: Cityscope
H Thu.: **Movie:** *What Comes Around*
M Wed.: **Movie:** *El Dorado*
Fri.: **Movie:** *They Only Kill Their Masters* (cc)
S Wed.: **Movie:** *The Shoes of the Fisherman*
Thu.: **Movie:** *The Red Badge of Courage*
Fri.: **Movie:** *Lone Star*
Mon.: **Movie:** *I Walk Alone*
Tue.: **Movie:** *Seven Brides for Seven Brothers*

10:30 a.m.
2 *New Card Sharks*
4 *Classic Concentration*
5 *Bewitched*
7 *Jeopardy II*
11 *Alice*
31 Wed.: *Ask Congress*
Thu.: *World Chronicle*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
M Thu.: **Movie:** *Guess Who's Coming to Dinner?*
Mon.: **Movie:** *Summer Stock*
Tue.: **Movie:** *Still of the Night*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *Charlie's Angels*
7 *Who's the Boss?*
9 *People Are Talking*
11 *Rhoda*
31 Wed.: *Wildside*
Thu.: *Hello Jerusalem*
Fri.: *Complete Gilbert and Sullivan*
Mon.: *Faces of Japan*
Tue.: *Body Pulse*
H Mon.: **Movie:** *The Goonies*

11:30 a.m.
4 *Win, Lose, or Draw*
7 *Home*
11 *Best Talk in Town*
31 Wed.: *Folkways:* "Homesteading"
Thu.: *Adam Smith's Money World*
Mon.: *American Art Forum*
Tue.: *Here's to Your Health*
H Wed.: **Movie:** *The Turning Point*
Thu.: **Movie:** *Cat Ballou*
Fri.: **Movie:** *The Gift of Life*
Tue.: *Not Necessarily the Year*
S Thu.: **Movie:** *Marie*

NOON
2 News
4 *Super Password*
5 *Kojak*
7 *Ryan's Hope*
9 News
11 *Odd Couple* (except Wed.)
Wed.: *Keys to Success*
31 Wed.: *America's Black Forum*
Thu.: *Economics U.S.A.*
Mon.: *Making of the Continents*
Tue.: *Television*
M Wed.: **Movie:** *Fail-Safe*
Fri.: **Movie:** *Author! Author!*
Tue.: **Movie:** *A Raisin in the Sun*
S Fri.: **Movie:** *The Golden Child*
Mon.: **Movie:** *Cloud Waltzing*
Tue.: **Movie:** *Radio Days*

12:30
2 *Young and the Restless*
4 *Scrabble*
7 *Loving*
11 Wed.: **Movie:** *Shark* (1968). Burt Reynolds.
Thu.: **Movie:** *The Streets of San Francisco* (1972). Karl Malden.
Fri.: **Movie:** *Bret Maverick: The Lazy Ace* (1981). James Garner.
Mon.: **Movie:** *The World's Greatest Lover* (1977). Gene Wilder.
Tue.: **Movie:** *The Frisco Kid* (1979). Gene Wilder.
31 Wed.: *European Journal*
Thu.: *Personal Finances*
Fri.: *Computer Works*
H Tue.: **Movie:** *Wizards of the Lost Kingdom*
M Thu.: **Movie:** *The Aviator*
Mon.: **Movie:** *A Great Wall*

1:00
4 *Days of Our Lives*
5 *Hour Magazine*
7 *All My Children*
9 *High Rollers*
31 Wed.: *Mystery!: Agatha Christie's Miss Marple*
Thu.: *Upstairs, Downstairs*
Fri.: *The Write Course*
Mon.: *The Brain*
Tue.: *Masterpiece Theatre: Fortunes of War*
H Fri.: **Movie:** *Sinbad and the Eye of the Tiger*
Mon.: **Movie:** *The Turning Point*
S Wed.: *Marvin Hamlisch*

1:30
2 *Bold and the Beautiful*
9 *Love Connection*
31 Fri.: *American Adventure*
H Wed.: *Workshop #2*
Thu.: *America Undercover:* "Murder or Mercy"
S Thu.: **Movie:** *Cloud Waltzing*
Tue.: **Movie:** *Just the Way You Are*

2:00
2 *As the World Turns*
4 *Another World*
5 *Popeye*
7 *One Life to Live*
9 *Newlywed Game*
31 Wed.: *Madeleine Cooks*
Thu.: *Candidates '88*
Fri.: *America the Second Century*
Tue.: *Inside Television*
H Wed.: **Movie:** *Hobson's Choice*
Tue.: **Movie:** *Indiana Jones and the Temple of Doom*
M Wed.: **Movie:** *An American in Paris*
Fri.: **Movie:** *Rings on Her Fingers*
S Wed.: **Movie:** *Big Trouble in Little China*
Fri.: **Movie:** *Red Dawn*
Mon.: **Movie:** *Marie*

2:30
5 *Woody Woodpecker*
9 *Dating Game*
11 *The Smurfs*
13 *French Chef*
31 Wed.: *Creative Living*
Fri., Mon.: *This Old House*
H Thu.: **Movie:** *The Chosen*
M Thu.: **Movie:** *Summer Stock*
Mon.: **Movie:** *Violets Are Blue*
Tue.: *King: A Filmed Record*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Dennis the Menace*
7 *General Hospital*
9 *Cannon*
11 *Ghostbusters*
13 *Frugal Gourmet*
21 *Lilias, Yoga, and You*
31 *Square One TV*
H Fri.: **Movie:** *Miracles*
Mon.: *Out of Step*

3:05
S Tue.: *Comedy Spotlight*

3:30
5 *Flintstones*
11 *G.I. Joe*
13 *Mister Rogers*
21 *Hooked on Aerobics*
31 *Video Music Box*
H Wed.: *Not Necessarily the Year*
M Fri.: *Comedy Experiment*
S Thu.: *The Get Along Gang*

4:00
2 *Superior Court* (except Tue.)
Tue.: *Schoolbreak*
4 *Donahue* (except Tue.)
Tue.: *Main Street*
5 *Real Ghostbusters*
7 *Oprah Winfrey Show* (except Wed.)
Wed.: *Afterschool Special*
9 *Barnaby Jones*
11 *Eight Is Enough*
13 *Sesame Street* (except Wed.)
Wed.: *Wonderworks*
21 *Sesame Street*
H Mon.: **Movie:** *Cat Ballou*
Tue.: **Movie:** *The Silent One*
M Wed.: **Movie:** *A Great Wall*

Fri.: **Movie:** *Just Between Friends*
Mon.: *Comedy Experiment*
S Wed.: *Faerie Tale Theatre*
Thu.: **Movie:** *Broken Promise*
Fri.: *The Dream and the Triumph*
Mon.: *Race for 1*
Tue.: **Movie:** *Broken Promise*

4:30
2 *People's Court* (except Tue.)
5 *Ducktales*
31 *3-2-1 Contact*
H Wed.: *First Offender*
Thu.: **Movie:** *The Silent One*
Fri.: *Out of Step*
M Thu.: **Movie:** *Tea and Sympathy*
Mon.: **Movie:** *Running Out*
Tue.: **Movie:** *Legend*
S Fri.: **Movie:** *The Gnomes' Great Adventure*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *T.J. Hooker*
11 *Little House on the Prairie*
13 *3-2-1 Contact*
21 *Sesame Street*
31 Wed.: *Take Charge*
Thu.: *American Interests*
Fri.: *Kwitny Report*
Mon.: *Looking East*
Tue.: *Body Electric*
S Wed.: **Movie:** *The Man From Button Willow* (cc)
Mon.: *Hewitt's Just Different*

5:30
2 News
5 *Facts of Life*
13 *Square One TV*
31 *City Comment*
H Wed.: **Movie:** *Wizards of the Lost Kingdom*
Fri.: **Movie:** *Over the Top*

5:45
31 *News From City Hall*
H Mon.: **Movie:** *Little Shop of Horrors*

Weeknights, January 20–22 and 25–26

WED., JAN. 20

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Rockschool*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *Hellcats of the Navy*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
S **Movie:** *Radio Days*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *World Figure Skating Champions Salute Dorothy Hamill*

7:30
2 *Wheel of Fortune*
4 *We Got It Made*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Leher*
21 *World of Survival:* "Death of a Zebra"
M *Comedy Experiment*

8:00
2 *Law and Harry McGraw*
4 *Highway to Heaven*
5 **Movie:** *Dogs of War* (1980). Christopher Walken.
7 *Perfect Strangers*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *National Geographic Special:* "African Odyssey." Peter Coyote narrates this dramatic story of a husband and wife conservation team working in Africa.
31 *Dark Shadows*
H **Movie:** *The Turning Point*
M **Movie:** *The Mosquito Coast*
N **Movie:** *I Be Done Been Was Is*
S *Brothers*

8:30
7 *Head of the Class*
9 *Entertainment Tonight*
13 *Metroline:* "Warehousing the Homeless." A call-in program which deals with possible solutions to the growing problem of housing the homeless.
31 *Eastenders*
S *It's Garry Shandling's Show*

9:00
2 *Magnum, P.I.*
4 *A Year in the Life*
7 *Hooperman*
9 *Morton Downey Show*
11 **Special:** *National Geographic on Assignment*
13 *American Playhouse: Strange Interlude.* Conclusion. Glenda Jackson. (Part I, 1/18 at 9 p.m.)
21 *Conserving America*
31 *Inside Television*
N **Movie:** *The Soft Skin*
S **Movie:** *Big Trouble in Little China*

9:30
7 *Slap Maxwell*

10:00
2 *The Equalizer*
4 *Bronx Zoo*
5 9 News
7 *Dynasty*
11 **Special:** *Milton Berle: The Second Time Around*
21 *Inside Television*
31 *Kwitny Report*
H *1st and Ten*
M *Roy Orbison*

10:30
13 *You Gotta Have Art Special: Red Shoes*
31 *Tribulations*
H *Not Necessarily the Year*

11:00
2 4 11 News
5 *M*A*S*H*
7 News
9 *Benny Hill*
13 *The Caravaggio Conspiracy.* The story of Peter Watson, a journalist, who in 1979 set out to research a book on international art theft.
21 *Are You Being Served?*
31 *Video Music Box*
M **Movie:** *Radio Days*
N **Movie:** *How the West Was Won*
S **Movie:** *Class of Nuke 'em High*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
9 **Basketball:** Knicks vs. Seattle
11 *The Honeymooners*
21 *Butterflies*
H **Movie:** *Where Are the Children?*

11:35
2 *Night Heat*

12 MIDNIGHT
7 **Movie:** *The Fountainhead* (1949). Gary Cooper, Patricia Neal.
11 *Star Trek*
13 *Inside Television.* Discusses government censorship of military activities and the fear of placing Soviet officials on American television.
21 *Long Island Report*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
21 *Nova*
M **Movie:** *Rollover*
S **Movie:** *The Fifth Missile*

12:45 a.m.
2 **Movie:** *Missing Pieces* (1983). Elizabeth Montgomery.

1:00 a.m.
5 *Archie Bunker's Place*
11 *Twilight Zone*
13 *Monty Python*

1:10 a.m.
H **Movie:** *Opposing Force*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

2:00 a.m.
4 *Hit Squad*
5 **Movie:** *In the Custody of Strangers* (1982). Martin Sheen.
9 *Home Shopping*
11 *Twilight Zone*

2:05 a.m.
2 News

2:20 a.m.
7 News

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*
M **Movie:** *El Dorado*

2:50 a.m.
7 **Movie:** *Backlash* (1956). Richard Widmark.
H **Movie:** *Death of a Soldier*

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *Nature*
S **Movie:** *Street Walkin'*

3:30 a.m.
4 *New Record Guide*
11 **Movie:** *Mysterious Mr. Moto* (1938). Peter Lorre.

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:30 a.m.
7 *The Avengers*
13 *You Gotta Have Art Special: A View From the Whitney*
H *1st and Ten*

4:35 a.m.
M **Movie:** *Red Dawn*

5:00 a.m.
4 *New Wilderness*
11 *Keys to Success*
13 *You Gotta Have Art Special: Red Shoes*
H **Movie:** *Breaking All the Rules*
S **Movie:** *Radio Days*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *One-on-One*

THU., JAN. 21

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Adrian Mole*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Just the Way You Are*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
H *Kids on Kids*
M **Movie:** *The Shoes of the Fisherman*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H **Movie:** *The Best of Times*

7:30
2 *Wheel of Fortune*
4 *Out of This World*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*

8:00
2 *Tour of Duty*
4 *Cosby Show*
5 **Special:** *Koch on Call*
7 *The Charmings*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Wild America:* "Killer Mice"
31 *Dark Shadows*
N **Movie:** *All-American High*
S **Movie:** *Marie*

8:30
4 *A Different World*
5 *For Kids Sake Special*
7 **Movie:** *Alien* (1979). Sigourney Weaver.
9 *Entertainment Tonight*
13 *Currents:* "No Place Like Home." Examines the role of the federal government in providing adequate housing for those who cannot afford it.
21 *This Old House*
31 *Eastenders*

9:00
2 *Simon & Simon*
4 *Cheers*
5 **Special:** *Who Is This Black Man Anyhow?*
9 *Morton Downey Show*
11 **Movie:** *A Gun in the House* (1981). Sally Struthers.
13 *National Geographic Special:* "African Odyssey"
21 31 *Mystery!: Agatha Christie's Miss Marple*
H **Movie:** *Blind Date*
M **Movie:** *8 Million Ways to Die*
N *Toll Call*

9:30
4 *Night Court*
N *The Beep*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 News
13 *Nova*
21 *Nanny*
31 *Masterpiece Theatre: Fortunes of War*
N **Movie:** *The Woman Next Door*
S **Movie:** *Compromising Positions*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Channel Crossings*
21 *Are You Being Served?*
31 *Video Music Box*
H *Inside the NFL*
M **Movie:** *Indiana Jones and the Temple of Doom*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *The Many Wives of Patrick*

11:35
2 *Night Heat*

11:45
S *Stevie Nicks*

12 MIDNIGHT
7 **Movie:** *Ten Little Indians* (1966). Hugh O'Brian.
9 *Entertainment Tonight*
11 *Hope for the World's Children*
21 *Long Island Report*
H **Movie:** *Klute*
N **Movie:** *Parting Glances*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *I Am the Blues Featuring Willie Dixon.* A concert performance by blues artists Willie Dixon and Baby Doo Caston; backed by the Chicago Blues All-Stars, these artists play such classics as *Built for Comfort* and *Seventh Son.*

12:45 a.m.
2 **Movie:** *The Bandits* (1967). Robert Conrad.
S **Movie:** *Cloud Waltzing*

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Tales From the Darkside*
13 *Monty Python*

1:05 a.m.
M **Movie:** *Armed Response*

1:30 a.m.
4 11 News
5 *Get Smart*
13 *MacNeil/Lehrer*

1:50 a.m.
7 News

2:00 a.m.
4 *Hit Squad*
5 **Movie:** *The Glory Stompers* (1967)
9 *Home Shopping*
11 *Focus on Success*
H **Movie:** *Missing in Action*

2:05 a.m.
2 News

2:20 a.m.
7 **Movie:** *The Abominable Dr. Phibes* (1971). Vincent Price.

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*
S **Movie:** *Apocalypse Now*

2:35 a.m.
M **Movie:** *Malibu Express*

3:00 a.m.
4 *Matchmaker*
11 *Keys to Success*
13 *National Geographic Special*

3:30 a.m.
4 *New Record Guide*
11 *Lifestyles of the Rich and Famous*

3:45 a.m.
H **Movie:** *Hot Target*

3:50 a.m.
5 *I Love Lucy*

4:00 a.m.
4 *Ben Casey*
13 *Innovation*

4:20 a.m.
M **Movie:** *Jo Jo Dancer, Your Life Is Calling*

4:30 a.m.
7 *The Avengers*
11 *Twilight Zone*

13 *The Carravagio Conspiracy*

5:00 a.m.
4 *New Wilderness*
11 *Twilight Zone*

5:05 a.m.
S **Movie:** *Broken Promise*

5:15 a.m.
H **Movie:** *The Boss' Wife*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

FRI., JAN. 22

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Nature Watch*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
M **Movie:** *A Streetcar Named Desire*
S **Movie:** *Seven Brides for Seven Brothers*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*
H *Inside the NFL*

7:30
2 *Wheel of Fortune*
4 *You Can't Take It With You*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival:* "Vultures"

7:45
S *Comedy Club Network*

8:00
2 *Beauty and the Beast*
4 **Special:** *Candid Kids*
5 **Movie:** *Twelve Angry Men* (1957). Lee J. Cobb.
7 *Full House*
9 *Evening Magazine*
11 *Hill Street Blues*
21 *Nature:* "Masked Monkeys"
31 *Washington Week in Review*
H **Movie:** *Little Shop of Horrors*
M **Movie:** *About Last Night*
N **Movie:** *A Great Wall*
S **Movie:** *Critical Condition*

8:30
4 **Special:** *The Storyteller*
7 *Mr. Belvedere*
9 *Entertainment Tonight*
13 *Wall $treet Week*
31 *Eastenders*

9:00
2 *Dallas*
4 *Miami Vice*
7 *The Thorns.* Tony Roberts stars in this new comedy series, directed by Mike Nichols, about an upscale New York family.
9 *Morton Downey Show*
11 **Movie:** *Katie: Portrait of a Centerfold* (1978). Kim Basinger.
13 *Great Performances: The Turn of the Screw.* Benjamin Britten's musical opera based on the mysterious Henry James story; features Helen Donath, Robert Tear, and the Chamber Ensemble of the Royal Opera House in London; conducted by Sir Colin Davis and simulcast over WNYC-FM.
21 *In Search of the Trojan War*
31 **Movie:** *Doctor Who*

9:30
7 *Sledge Hammer!*

10:00
2 *Falcon Crest*
4 *News Special: Home, Street, Home*
5 9 News
7 *20/20*
21 *Eyes on the Prize: America's Civil Rights Year, 1954–1965.* Return of the series which details the struggles of the civil rights movement in America; tonight's episode entitled "Awakenings, 1954–1956," discusses patterns of racial discrimination in post-W. W. II America.
H **Boxing:** Mike Tyson vs. Larry Holmes
M **Movie:** *The Big Chill*
N **Movie:** *Cruising*
S *It's Garry Shandling's Show*

10:30
9 **Basketball:** Knicks vs. Los Angeles (concludes at 1 a.m.)
S *Brothers*

11:00
2 4 7 11 News
5 *M*A*S*H*
13 **Movie:** *All My Sons* (1948). Edward G. Robinson, Burt Lancaster. Arthur Miller's compelling drama of a family discovering their father's unsavory business ethics during W. W. II; superb acting.
21 *Wall $treet Week*
S *Super Dave*

11:30
4 *Tonight Show*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *Washington Week in Review*
31 *Video Music Box*
H *1st and Ten*
S **Movie:** *The Golden Child*

11:35
2 *Top of the Pops*

11:50
M **Movie:** *Hour of the Assassin*

MIDNIGHT
7 **Movie:** *Corsican Brothers* (1984). Cheech and Chong.
11 *Secrets of Success*
21 *Long Island Report*
H **Movie:** *Cobra*
N **Movie:** *The Girl in the Picture*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
13 To be announced
21 **Movie:** *Cafe Society* (1939). Madeleine Carroll.

12:35 a.m.
2 **Movie:** *The Night Stalker* (1974). Darren McGavin.

1:00 a.m.
5 *Archie Bunker's Place*
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*
13 *Monty Python*

1:05 a.m.
S **Movie:** *At Last, at Last*

1:20 a.m.
M **Movie:** *Boarding School*

1:30 a.m.
4 *Friday Night Videos*
5 *Get Smart*
11 News
13 *MacNeil/Lehrer*
H **Movie:** *Over the Top*

1:45 a.m.
2 *Win, Lose, or Draw*

1:55 a.m.
7 News

2:00 a.m.
5 **Movie:** *Return of the Rebels* (1981). Barbara Eden.
9 **Movie:** *Two Faced Woman* (1941). Greta Garbo, Melvyn Douglas.
11 *Secrets of Success*

2:15 a.m.
2 *Win, Lose, or Draw*

2:25 a.m.
7 **Movie:** *I Will Fight No More Forever* (1975). James Whitmore.

2:30 a.m.
4 News
11 *Twilight Zone*
13 *Profiles of Nature*

2:45 a.m.
2 **Movie:** *Death Sentences* (1947). Cloris Leachman.
S *Tom Petty and the Heartbreakers*

3:00 a.m.
4 *Getting in Touch*
11 *Keys to Success*
13 **Movie:** *Five Star Final* (1931). Edward G. Robinson.
M **Movie:** *Wolfen*

3:05 a.m.
H *Inside the NFL*

3:30 a.m.
4 *Matchmaker*
11 **Movie:** *Think Fast, Mr. Moto* (1937). Peter Lorre.

3:50 a.m.
S **Movie:** *Fast-Walking*

4:00 a.m.
4 *New Record Guide*
9 **Movie:** *Johnny Eager* (1942). Robert Taylor.

4:05 a.m.
5 *I Love Lucy*
H **Movie:** *House of the Rising Sun*

4:25 a.m.
2 *Newsmakers*

4:30 a.m.
4 *New Wilderness*
7 *Guns of Will Sonnett*
13 **Movie:** *Tiger Shark* (1932). Edward G. Robinson.

4:55 a.m.
2 **Movie:** *Only With Married Men* (1974). Michelle Lee.

5:00 a.m.
4 *Ben Casey*
7 *The Avengers*
11 *U.S. Farm Report*
M **Movie:** *Cyclone*

5:30 a.m.
5 *New Monkees*
11 News

5:35 a.m.
H *Workshop #2*

5:45 a.m.
S **Movie:** *The Dream and the Triumph*

MON., JAN. 25

Please Note: Regular network programming could be pre-empted due to the Presidential State of the Union Address; schedule after 9 p.m. should be considered tentative.

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Webster*
13 *Wild America*
21 *Newton's Apple*
31 Italian programming (concludes at 8)
S **Movie:** *Macaroni*

6:30
5 *Family Ties*
7 News
11 *The Jeffersons*
13 *New Jersey News*
21 *Long Island Report*
M **Movie:** *Pat and Mike*

7:00
2 4 5 News
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *Cheers*
13 21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *Marblehead Manor*
5 *Current Affair*
7 *Hollywood Squares*
9 *Barney Miller*
11 News
13 *MacNeil/Lehrer*
21 *World of Survival*
H *Fraggle Rock*

8:00
2 *Newhart*
4 *Alf*
5 **Movie:** *Fraternity Row* (1977). Peter Fox.
7 **Special:** *The 15th Annual American Music Awards*
9 *Evening Magazine*
11 *Hill Street Blues*
21 **Premiere:** *Television.* Part I of an 8-part series that traces the first 60 years of television; Part I looks at television's live presentation of sports events, royal weddings, and presidential inaugurations.
31 *Dark Shadows*
H **Movie:** *The Goonies*
M **Movie:** *Guess Who's Coming to Dinner?*
N **Movie:** *Le Beau Mariage*
S **Movie:** *Cloud Waltzing*

8:30
2 *Designing Women*
4 *Valerie's Family*
9 *Entertainment Tonight*
13 *Adam Smith*
31 *Eastenders*

9:00
2 4 7 **Special:** *Presidential Message: State of the Union Address*
9 *Morton Downey Show*
11 **Movie:** *Alcatraz: The Whole Shocking Story* (1980). Part I of II. Michael Beck, Telly Savalas.
13 *Television*
21 *Phenomenal World:* "Volcanoes"
31 *All the World's a Stage:* "Razzmatazz and Realism." Examines the development of the great American Broadway musical; includes interviews with Hal Prince, Stephen Sondheim, Agnes DeMille, the late Ethel Merman, and others.

10:00
2 *Wise Guy*
5 9 News
13 *Eyes on the Prize: America's Civil Rights Years*
21 *National Geographic Special:* "African Odyssey"
31 *Murder of a Moderate Man.* Debut of the five-part British mini-series dealing with murder and foreign intrigue.
H **Movie:** *Over the Top*
M **Movie:** *Summer of '42*
N **Movie:** *Three Godfathers*
S **Movie:** *Apocalypse Now*

11:00
2 4 7 11 News
5 *M*A*S*H*
9 *Simon & Simon*
13 *Upstairs, Downstairs*
21 *Are You Being Served?*

11:30
4 *Best of Carson*
5 *Best of the Late Show*
7 *Nightline*
11 *The Honeymooners*
21 *TV Classics: Arthur Godfrey's Talent Scouts*
31 *Video Music Box*
N **Movie:** *The Last Metro*

11:35
2 *Night Heat*
H **Movie:** *Blind Date*

11:45
M *Comedy Experiment*

MIDNIGHT
7 **Movie:** *The Hindenberg* (1975). George C. Scott, Anne Bancroft.
9 *Entertainment Tonight*
11 *Secrets of Success*
13 *Mystery!: Agatha Christie's Miss Marple*
21 *Long Island Report*

12:15 a.m.
M **Movie:** *Eyes of a Stranger*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
9 *Truth or Consequences*
21 *In Search of the Trojan War*

12:40 a.m.
S **Movie:** *Marie*

12:45 a.m.
2 **Movie:** *Brady's Escape* (1984). John Savage.

1:00 a.m.
5 *Natural Weight Loss*
9 *Joe Franklin Show*
11 *Twilight Zone*
13 *Monty Python*

1:20 a.m.
H **Movie:** *The Zero Boys*

1:30 a.m.
4 11 News
5 *Health and Tennis*
13 *MacNeil/Lehrer*

1:40 a.m.
M **Movie:** *A Great Wall*

2:00 a.m.
4 *Hit Squad*
5 **Movie:** *Dogs* (1976). George Wyner.
9 *Home Shopping Overnight*
11 *Focus on Success*

2:05 a.m.
2 News

2:30 a.m.
4 *Getting in Touch*
11 *Twilight Zone*
13 *Profiles of Nature*

2:35 a.m.
7 News

2:40 a.m.
S **Movie:** *Class of Nuke 'em High*

2:55 a.m.
H **Movie:** *Power*

3:00 a.m.
4 *Matchmaker*
11 **Movie:** *Block Busters* (1944). Huntz Hall, Leo Gorcey.
13 *Nova*

3:05 a.m.
7 **Movie:** *Rio Conchos* (1964). Stuart Whitman, Richard Boone.

3:25 a.m.
M **Movie:** *Armed Response*

3:30 a.m.
4 *New Record Guide*

4:00 a.m.
4 *Ben Casey*
5 *I Love Lucy*
13 *Innovation*

4:05 a.m.
S **Movie:** *I Walk Alone*

4:30 a.m.
11 *Twilight Zone*
13 *Masterpiece Theatre*

4:50 a.m.
H **Movie:** *Little Shop of Horrors*

4:55 a.m.
M **Movie:** *Catch-22*

5:00 a.m.
4 *New Wilderness*
11 *Twilight Zone*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Currents*

TUE., JAN. 26

6:00
❷ ❹ ❼ News
❺ *Three's Company*
❾ *Magnum, P.I.*
⓫ *Webster*
⓭ *Degrassi Junior High*
㉑ *Newton's Apple*
㉛ Italian programming (concludes at 8)
🅗 **Movie:** *Desert Bloom*
🅜 **Movie:** *El Dorado*
🅢 **Movie:** *Kismet*

6:30
❺ *Family Ties*
❼ News
⓫ *The Jeffersons*
⓭ *New Jersey News*
㉑ *Long Island Report*

7:00
❷ ❹ ❺ News
❼ *Jeopardy*
❾ *$100,000 Pyramid*
⓫ *Cheers*
⓭ ㉑ *Nightly Business Report*

7:30
❷ *Wheel of Fortune*
❹ *She's the Sheriff*
❺ *Current Affair*
❼ *Hollywood Squares*
❾ *Barney Miller*
⓫ News
⓭ *MacNeil/Lehrer*
㉑ *World of Survival:* "Gray Squirrel"

8:00
❷ *48 Hours*
❹ *Matlock*
❺ **Movie:** *Paradise Motel* (1984). Robert Krantz.
❼ *Who's the Boss?*
❾ *Evening Magazine*
⓫ *Hill Street Blues*
㉑ *Nova:* "Junk Food." Explores the development of a new snack food.
㉛ *Dark Shadows*
🅗 **Movie:** *Where Are the Children?*
🅜 **Movie:** *Short Circuit*
🅝 **Movie:** *Salt of the Earth*
🅢 **Movie:** *Radio Days*

8:30
❼ *Growing Pains*
❾ *Entertainment Tonight*
⓭ *Innovation*
㉛ *Eastenders*

9:00
❷ *Jake and the Fatman*
❹ **Movie:** *The Murder of Mary Phagan* (1987). Part II of II. Jack Lemmon. (Part I, Sun., 1/24 at 8:30 p.m.)
❼ *Moonlighting*
❾ *Morton Downey Show*
⓫ **Movie:** *Alcatraz: The Whole Shocking Story* (1980). Part II of II. Ronny Cox, Alex Karras. (Part I, Mon., 1/25 at 9 p.m.)
⓭ *Nova*
㉑ *Explore*
㉛ *Target*

9:30
🅢 **Movie:** *Super Dave*

9:45
🅝 **Movie:** *Chisum*

10:00
❷ *Cagney & Lacey*
❺ ❾ News
❼ *Thirtysomething*
⓭ *Frontline:* "Praise the Lord." A profile of the rise and fall of television evangelists Jim and Tammy Bakker.
㉑ **Premiere:** *Voices and Visions.* Part I of a 13-part series celebrating the giants of American poetry; the first segment focuses on poet Robert Frost, with film clips of Frost reading some of his most moving poems.
㉛ *Murder of a Moderate Man*
🅗 *Not Necessarily the Year*
🅜 **Movie:** *Mosquito Coast*
🅢 *Stevie Nicks*

11:00
❷ ❼ ⓫ News
❺ *M*A*S*H*
❾ *Simon & Simon*
⓭ *Intercom:* "Annual Report of the Secretaries of State"
㉑ *Are You Being Served?*
㉛ *Video Music Box*
🅗 **Movie:** *Indiana Jones and the Temple of Doom*
🅢 **Movie:** *Tai-Pan*

11:30
❹ News
❺ *Best of the Late Show*
❼ *Nightline*
⓫ *The Honeymooners*
㉑ *To the Manor Born*

11:35
❷ *Night Heat*

11:45
🅝 **Movie:** *A Wedding*

MIDNIGHT
❹ *Tonight Show*
❼ **Movie:** *Trapeze* (1956). Burt Lancaster.
❾ *Entertainment Tonight*
⓫ *Star Trek*
⓭ *The World at War*
㉑ *Long Island Report*
🅜 **Movie:** *Apocalypse Now*

12:30 a.m.
❺ *WKRP in Cincinnati*
❾ *Truth or Consequences*
㉑ *Television*

12:45 a.m.
❷ **Movie:** *Many Happy Returns* (1986). George Segal.

1:00 a.m.
❹ *David Letterman*
❺ *Archie Bunker's Place*
❾ *Joe Franklin Show*
⓫ *Twilight Zone*
⓭ *Monty Python*

1:05 a.m.
🅗 **Movie:** *Cobra*

1:10 a.m.
🅢 **Movie:** *Compromising Positions*

1:30 a.m.
⓫ News
❺ *Get Smart*
⓭ *MacNeil/Lehrer*

2:00 a.m.
❹ News
❺ **Movie:** *For the Love of Ivy* (1968). Sidney Poitier.
❾ *Home Shopping Overnight*
⓫ *Secrets of Success*

2:05 a.m.
❷ ❼ News

2:30 a.m.
❹ *Hit Squad*
⓭ *Profiles of Nature*

2:35 a.m.
❼ **Movie:** *When the Circus Came to Town* (1981)
🅗 **Movie:** *Klute*
🅜 **Movie:** *About Last Night*

2:55 a.m.
🅢 **Movie:** *Wild and Beautiful on Ibiza*

3:00 a.m.
❹ *Getting in Touch*
⓫ **Movie:** *Come Out Fighting* (1945). Huntz Hall.
⓭ *Odyssey*

3:30 a.m.
❹ *Matchmaker*

4:00 a.m.
❹ *New Record Guide*
⓭ *Innovation*

4:15 a.m.
❺ *I Love Lucy*

4:25 a.m.
🅢 *Comedy Spotlight*

4:30 a.m.
❹ *Ben Casey*
❼ *The Avengers*
⓫ *Twilight Zone*
⓭ *Upstairs, Downstairs*
🅜 **Movie:** *The Mosquito Coast*

4:35 a.m.
🅗 **Movie:** *Death of a Soldier*

5:00 a.m.
⓫ *Keys to Success*

5:30 a.m.
❹ *Slim Cooking*
❺ *Kideo*
❼ *Morning Stretch*
⓫ News
⓭ *Tony Brown's Journal*
🅢 *The Special Magic of Herself the Elf*

Weekend, January 23–24

SAT., JAN. 23

6:00 a.m.
❹ *Joy of Gardening*
❺ *Love Your Skin*
❼ *World of Photography*
❾ News
⓫ *Christian Science*
⓭ *Exercise With Billie*

6:15 a.m.
🅗 **Movie:** *Your Place, or Mine?*

6:30 a.m.
❷ *Patchwork Family*
❹ *Abra Kadabra*
❺ *World Tomorrow*
❼ *Wild Kingdom*
❾ *Comic Strip* (concludes at 9 a.m.)
⓫ *Planet of the Apes*
⓭ *New Jersey News*
🅜 **Movie:** *The Return of the Soldier*
🅢 **Movie:** *King Solomon's Mines*

7:00 a.m.
❹ *Kidsongs*
❺ *Sylvanian Family*
❼ *Uncle Waldo*
⓫ *Heathcliff*
⓭ *Intercom*

7:30 a.m.
❷ *Young Universe*
❹ *Hickory Hideout*
❺ *Star Com*
❼ *King Leonardo*
⓫ *Voltron*

8:00 a.m.
❷ *Furrytail Theater*
❹ *Gummi Bears*
❺ *Focus on Britain*
❼ *Care Bears Family*
⓫ *Hee Haw*
⓭ *Adam Smith*
㉑ *Sesame Street*
🅗 **Movie:** *Bad Medicine*

8:30 a.m.
❷ *Muppet Babies*
❹ *Smurfs*
❺ *Get Smart*
❼ *Little Clowns*
⓫ *Puttin' On the Hits*
⓭ *Wall $treet Week*
🅜 *King: A Filmed Record*
🅢 **Movie:** *Battle Circus*

9:00 a.m.
❺ *McCreary Report*
❼ *My Pet Monster*
❾ *Superman*
⓫ *Solid Gold*
⓭ *Washington Week*
㉑ *National Geographic*

9:30 a.m.
❼ *Pound Puppies*
⓭ *One-on-One*

10:00 a.m.
❷ *Pee-wee's Playhouse*
❹ *Alf*
❺ Wrestling
❼ *Little Wizards*
❾ *Fan Club*
⓫ *Soul Train*
⓭ *Firing Line*
㉑ *1987 Artistic Roller Skating Championship*
㉛ *Body Electric*
🅗 *Inside the NFL*
🅢 **Movie:** *Kismet*

10:30 a.m.
❷ *Mighty Mouse*
❹ *Alvin*
❼ *Real Ghostbusters*
❾ *America's Top Ten*
㉛ *State of the Arts*
🅜 **Movie:** *Radio Days*

11:00 a.m.
❷ *Popeye & Son*
❹ *Fraggle Rock*
❺ *What's Happening?*
❼ *Flintstone Kids*
❾ Wrestling
⓫ *Star Search*
⓭ *Tony Brown's Journal*
㉑ *Victory Garden*
㉛ *Video Music Box*
🅗 *Sometimes I Don't Love My Mother*

11:30 a.m.
❷ *Dennis the Menace*
❹ *New Archies*
❺ *Too Close for Comfort*
❼ *Bugs Bunny*
⓭ *Open Mind*
㉑ *Jane Brody's Kitchen*

NOON
❷ *Teen Wolf*
❹ *Foofur*
❺ *Charlie's Angels*
❼ *Animal Crack-ups*
❾ *New American Bandstand*
⓫ Wrestling
⓭ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Eye on Asia*
🅗 **Movie:** *The Owl and the Pussycat*
🅜 **Movie:** *Play It Again, Sam*
🅢 **Movie:** *Garbo Talks*

12:30
❷ *Galaxy High*
❹ *I'm Telling*
❼ *Health Show*
㉑ *This Old House*

1:00
❷ *Guinness Records*
❹ *Heroes: Made in the U.S.A.*
❺ **Movie:** *Frances Goes to the Races* (1951). Donald O'Connor.
❼ *Weekend Special*
❾ *Greatest American Hero*
⓫ **College Football:** Senior Bowl
⓭ *Motorweek*
㉑ *Frugal Gourmet*
㉛ *Inside Television*

1:30
❷ *This Is the NFL*
❹ *NFL's All Time Best*
❼ *World of Photography*
⓭ *Take Charge!*
㉑ *French Chef*
🅜 **Movie:** *Dr. Strangelove*

2:00
❷ **College Basketball:** Pittsburgh vs. Oklahoma
❼ *Greatest Sports Legends*
❾ *Buck Rogers*
⓭ *Hometime*
㉑ *Joy of Painting*
㉛ *World TV Presents*
🅗 **Movie:** *Saving Grace*
🅢 **Movie:** *Shipwreck!*

2:30
❹ **College Basketball:** Kansas vs. Notre Dame
❼ *Road to Calgary*
⓭ *This Old House*
㉑ *The Art of William Alexander*

3:00
❺ **Movie:** *D.A.R.Y.L.* (1985). Mary Beth Hurt.
❼ *Professional Bowlers*
❾ *Knightrider*
⓭ *Great Chefs of the West*
㉑ *Rod and Reel*

3:30
⓭ *The Frugal Gourmet*
㉑ *Motorweek*
🅜 *Roy Orbison*

4:00
❷ **College Basketball:** Purdue vs. Louisville
❾ *Knightrider*
⓫ *Twilight Zone*
⓭ *Nova*
㉑ *Woodwright's Shop*
㉛ *All About TV*
🅗 **Movie:** *The Goonies*
🅢 **Movie:** *Assisi Underground*

4:30
❹ **Golf:** Bob Hope Classic
❼ *Wide World of Sports*
⓫ *Charles in Charge*
㉑ *This Old House*
㉛ *Cityscope*
🅜 **Movie:** *Above and Beyond*

5:00
❺ *Mission: Impossible*
❾ *A-Team*
⓫ *T and T*
⓭ *Innovation*
㉑ *Degrassi Junior High*
㉛ *Faces of Japan*

5:30
⓫ *Bustin' Loose*
⓭ *Newton's Apple*
㉑ *Doctor Who*
㉛ *Looking East*

6:00
❷ *The People*
❺ *What's Happening Now?*
❼ News
❾ *A-Team*
⓫ *Star Trek: The Next Generation*
⓭ *Nature*
㉛ *Images/Imagenes*
🅗 **Movie:** *Bad Medicine*
🅢 **Movie:** *King Solomon's Mines*

6:30
❷ ❹ ❼ News
❺ *Small Wonder*
㉛ *In Black and White*
🅜 **Movie:** *Police Academy 3*

7:00
❷ News
❹ **Special:** *The Boy King*
❺ *Three's Company*
❼ *Siskel & Ebert & the Movies*
❾ *It's a Living*
⓫ *Cheers*
⓭ *Owl/TV*
㉛ *Computer Show*

7:10
㉑ *Blake's Seven*

7:30
❷ *Wheel of Fortune*
❺ *Family Ties*
❼ *New York Views*
❾ *Mama's Family*
⓫ *Tales From the Darkside*
⓭ *Wild America*

8:00
❷ *High Mountain Rangers*
❹ *Facts of Life*
❺ *Boys Will Be Boys*
❼ *Dolly*
❾ **College Basketball:** Connecticut vs. St. Johns
⓫ **Movie:** *The Horse Soldiers* (1959)
⓭ *World at War*
㉑ *Man About the House*
㉛ *Upstairs, Downstairs*
🅗 **Movie:** *48 HRS*
🅜 **Movie:** *Radio Days*
🅝 **Movie:** *Chloe in the Afternoon*
🅢 **Movie:** *Tai-Pan*

8:30
❹ *227*
❺ *Women in Prison*
㉑ *Keep It in the Family*

9:00
❷ **Special:** *A Country Music Celebration*
❹ *Golden Girls*
❺ *Beans Baxter*
❼ *Ohara*
⓭ *Mystery!: Agatha Christie's Miss Marple*
㉑ *To the Manor Born*
㉛ *Secret Agent*

9:30
❹ *Amen*
❺ *Mr. President*
㉑ *Dad's Army*
🅜 **Movie:** *She's Gotta Have It*

10:00
❹ *J.J. Starbuck*
❺ News
❼ *Spenser: For Hire*
❾ **Special:** *United Cerebral Palsy Telethon* (concludes Sun., 1/24 at 8 p.m.)
⓭ *Film on Film:* "Kirk Douglas"

TELEVISION

21 *No Place Like Home*
31 *Blake's Seven*
H *Not Necessarily the Year*
N **Movie:** *Who's That Knocking at My Door?*

10:15
S **Movie:** *Julian Lennon*

10:30
5 Sports
11 News
21 *Butterflies*

11:00
2 4 7 News
5 *Taxi*
11 **Movie:** *First Deadly Sin* (1981). Frank Sinatra, Faye Dunaway.
13 **Movie:** *Lust for Life* (1956). Kirk Douglas, Anthony Quinn. Brilliant adaptation of Irving Stone's biography of painter Vincent van Gogh; Oscar for Quinn as painter-friend Gauguin.
21 *Monty Python*
31 *Eye on Dance:* "On the Edge of Success." Mask and puppet maker Ralph Lee and puppet maker Theodora Skipitares discuss the use of masks and puppets in new theater.
H **Movie:** *Where Are the Children?*
M *Roy Orbison*

11:15
S **Movie:** *Wild and Beautiful on Ibiza*

11:30
4 *Saturday Night Live*
5 **Movie:** *The Organization* (1971). Sidney Poitier.
7 News
21 **Movie:** *My Favorite Brunette* (1947). Bob Hope.
31 *State of the Arts*

11:45
2 *D.C. Follies*
7 **Movie:** *Having It All* (1982). Dyan Cannon, Barry Newman.

MIDNIGHT
9 **Special:** *U.C.P. Telethon* (concludes at 8 p.m.)
M **Movie:** *Omega Syndrome*
N **Movie:** *A Place for Weeping*

12:15 a.m.
2 *Dom Deluise Show*

12:40 a.m.
H **Movie:** *Target* (cc)

12:45 a.m.
2 **Movie:** *The Phantom of Hollywood* (1974). Peter Lawford.
S **Movie:** *Bullies*

1:00 a.m.
4 *Showtime at the Apollo*
11 Women's Wrestling
13 *American Playhouse: Strange Interlude.* Part I.

1:30 a.m.
7 **Movie:** *Golden Needles* (1974). Joe Don Baker.

1:35 a.m.
M **Movie:** *Let's Make a Dirty Movie*

1:40 a.m.
5 **Movie:** *Tomb of Ligeia* (1965). Vincent Price.

2:00 a.m.
4 *Comedy Club*
11 News

2:20 a.m.
S **Movie:** *Twice in a Lifetime*

2:30 a.m.
2 *Win, Lose, or Draw*
4 *Sea Hunt*
11 *Solid Gold*
13 *American Playhouse: Strange Interlude.* Part II.

2:40 a.m.
H **Movie:** *Low Blow*

3:00 a.m.
2 *D.C. Follies*
4 *NCTV*
9 **Special:** *U.C.P. Telethon* (concludes at 8 p.m.)

3:05 a.m.
M **Movie:** *The Stuff*

3:20 a.m.
7 **Movie:** *Puppet on a Chain* (1972). Barbara Parkins.

3:25 a.m.
5 *Weight Loss*

3:30 a.m.
2 News
4 *Snicker Theater*
11 **Movie:** *Man on a Swing* (1974). Cliff Robertson, Joel Grey.

4:00 a.m.
13 *American Playhouse: Strange Interlude.* Part III.

4:10 a.m.
H **Movie:** *48 HRS*

4:15 a.m.
2 **Movie:** *Doctor's Secrets* (1975). George Peppard.
S **Movie:** *Shipwreck!*

4:35 a.m.
M **Movie:** *Krush Groove*

5:30 a.m.
4 *Music City U.S.A.*
7 *New York Views*
11 News
13 *You Gotta Have Art*

SUN., JAN. 24

6:00 a.m.
4 *American Ski Week*
5 *Hour of Power*
7 *Insight*
9 **Special:** *U.C.P. Telethon* (concludes at 8 p.m.)
11 *Christopher Close-up*
13 *Wonderworks*
H **Movie:** *Cocoon*
S *The Get Along Gang*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Community*
4 *New Wilderness*
7 *Christopher Close-up*
11 *Christian Science*
M *Crazy About the Movies*
S *The Rebellion of Young David*

7:00 a.m.
2 *Young Universe*
4 *First Estate*
5 *Jimmy Swaggart*
7 *Faith for Today*
11 *Hour of Power*
13 *Sesame Street*
M **Movie:** *Red Dawn*
S **Movie:** *The Man From Button Willow*

7:30 a.m.
2 *Way to Go*
4 *Headlines on Trial*
7 *This Is the Life*
11 *World Tomorrow*

8:00 a.m.
2 *For Our Times*
4 *Visiones*
5 *Sunday Mass*
7 *Tiempo*
11 *Ever Increasing Faith*
13 *Mister Rogers*
21 *Sesame Street*
31 Italian programming (concludes at 2)
H *Fraggle Rock*

8:30 a.m.
2 *Community*
4 *Positively Black*
5 *Woody Woodpecker*
7 *Home Show*
13 *Mister Rogers*
H *Seabert*
S **Movie:** *Platypus Cove*

9:00 a.m.
2 *Sunday Morning With Charles Kuralt*
4 *Sunday Today*
5 *D.J. Kat*
7 **Movie:** *Digby—The Biggest Dog in the World* (1973). Jim Dale.
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H *Kids on Kids*
M **Movie:** *El Dorado*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*
H **Movie:** *Odd Jobs*

10:00 a.m.
5 *Dr. Science*
11 *New Gidget*
13 *Owl/TV*
21 *Tony Brown's Journal*
S **Movie:** *Howard the Duck*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 Wrestling
9 **Special:** *U.C.P. Telethon* (concludes at 8 p.m.)
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*

11:00 a.m.
2 *Wall $treet Journal*
4 *McLaughlin Group*
7 *News Conference*
13 *Degrassi Junior High*
21 *Washington Week*
H **Movie:** *The Best of Times*
M **Movie:** *She Wore a Yellow Ribbon*

11:30 a.m.
2 *Newsmakers*
4 *News Forum*
5 **Movie:** *Tarzan's Peril* (1951). Lex Barker.
7 *David Brinkley*
11 *At the Movies*
13 *Rockschool*
21 *Wall $treet Week*

NOON
2 **College Basketball:** Georgetown vs. Syracuse
4 *Essence*
11 **Movie:** *Holocaust 2000* (1969). Kirk Douglas.
13 *Washington Week*
21 *Adam Smith*
S **Movie:** *The Fifth Missile*

12:30
4 *Fight Back*
7 *Business World*
13 *Inside Albany*
21 *Wild America*

1:00
4 **College Basketball:** North Carolina vs. North Carolina State
5 **Movie:** *Carbine Williams* (1952). James Stewart.
7 *Like It Is*
13 *National Geographic Special*
21 *Nature*
H **Movie:** *Howard the Duck*
M **Movie:** *True Grit*

2:00
2 *Sports Sunday:* "World Triathlon Championships"
7 **College Basketball:** Michigan vs. Indiana
9 **Special:** *U.C.P. Telethon* (concludes at 8 p.m.)
11 **Movie:** *The Towering Inferno* (1974). Steve McQueen, Paul Newman.
13 *Black Champions*
21 *Masterpiece Theatre: Fortunes of War*
31 *World TV Presents* (Chinese programming)

2:30
S **Movie:** *The Red Badge of Courage*

3:00
4 *Sportsworld*
5 **Movie:** *Cloud Dancer* (1980). Jennifer O'Neill.
13 *New Hampshire Presidential Primary Debate*
21 *Science Gazette*
31 *Washington Week*
H **Movie:** *Indiana Jones and the Temple of Doom*
M **Movie:** *The Wings of Eagles*

3:30
2 **Basketball:** Los Angeles vs. Seattle
21 *Lap Quilting*
31 *Ask Congress*

4:00
7 **College Basketball:** Temple vs. U.N.L.V.
21 *Great Chefs of the West*
31 *Tony Brown's Journal*
S **Movie:** *Big Trouble in Little China*

4:30
4 **Golf:** Bob Hope Classic
21 *Madeleine Cooks*
31 *World Chronicle*

5:00
5 **Movie:** *A Kiss Before Dying* (1956). Robert Wagner.
9 **Special:** *U.C.P. Telethon* (concludes at 8 p.m.)
13 *Candidates '88 With Marvin Kalb*
21 *Nova*
31 *Hello Jerusalem*
H **Movie:** *Cocoon*
M **Movie:** *The Cowboys*

5:30
31 *European Journal*

6:00
2 News
11 **Movie:** *The Seduction* (1982). Morgan Fairchild.
13 *Currents*
21 *Wonderworks*
31 *U.S. Nippon Newscope*
S **Movie:** *Howard the Duck*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Metroline*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
21 *Degrassi Junior High*
31 *Japanese Theatre*
H **Movie:** *The Karate Kid Part II*
M **Movie:** *Chisum*

7:30
21 *A House for All Seasons*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
9 **Special:** *Mother/Daughter Beauty Pageant*
11 *Star Trek: The Next Generation*
13 *Nature*
21 *This Old House*
31 *We Were So Beloved*
N **Movie:** *Gun Crazy*
S **Movie:** *Maximum Overdrive*

8:30
4 **Movie:** *The Murder of Mary Phagan* (1987). Part I of II. Jack Lemmon. (Part II, Tue., 1/26 at 9 p.m.)
5 *Married With Children*
21 *Hometime*

9:00
2 **Movie:** *Body of Evidence* (1987). Barry Bostwick.
5 *Tracey Ullman Show*
7 **Movie:** *Father's Revenge* (1987)
11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre: Fortunes of War.* Part II of a 7-part series that deals with civilian life in wartime Europe; based on *The Balkan Trilogy* and *The Levant Trilogy* by Olivia Manning.
21 *Nature:* "Birds"
H **Special:** *ACE Awards*
M **Movie:** *Red Dawn*

9:30
5 *Duet*
N **Movie:** *Two English Girls*

10:00
5 9 News
11 *Perry Mason*
13 *Golden Years of Television: Carson's Cellar*
21 *Mystery!: Agatha Christie's Miss Marple*
S **Movie:** *Silver Bullet*

10:30
5 9 Sports
13 *Executive Stress*

11:00
2 4 7 11 News
5 *Friday the 13th*
9 *The Next President*
13 *Surreal Eye*
21 *The Casebook of Sherlock Holmes*
H *1st and Ten*
M **Movie:** *Mosquito Coast*

11:30
7 News
11 *The Honeymooners*
21 *The Price*
H **Movie:** *Howard the Duck*

11:40
S **Movie:** *Wisdom*

11:45
2 7 Sports

11:50
N **Movie:** *The Tenant*

12 MIDNIGHT
2 *Rockford Files*
4 Sports
5 *9 to 5*
7 **Movie:** *Night Partners* (1983). Yvette Mimieux.
9 *Dallas*
11 *Secrets of Success*
13 *Great Performances: The Turn of the Screw*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
5 *Kojak*

1:00 a.m.
2 *Win, Lose, or Draw*
9 *Dallas*
11 *Odd Couple*
M **Movie:** *The Secrets of Love—Three Rakish Tales*

1:25 a.m.
H **Movie:** *The Best of Times*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Hardcastle & McCormick*
5 *Naked City*
11 News

1:35 a.m.
S **Movie:** *Big Trouble in Little China*

1:55 a.m.
7 **Movie:** *In Circumstantial Evidence* (1975). Raymond Burr.

2:00 a.m.
2 News
9 *Home Shopping Overnight*
11 *At the Movies*
13 *The Caravaggio Conspiracy*

2:25 a.m.
M **Movie:** *The Fly*

2:30 a.m.
4 *Positively Black*
5 *Health and Tennis*
11 **Movie:** *The Island* (1980). Michael Caine.

3:00 a.m.
4 *First Estate*
5 *Dave Del Dotto: Go for Your Dreams*
13 *Rockschool*

3:15 a.m.
H *Bruce Willis*

3:20 a.m.
S **Movie:** *The Fifth Missile*

3:50 a.m.
7 **Movie:** *Apache Drums* (1951). Stephen McNally.

4:05 a.m.
M **Movie:** *The Last Detail*

4:15 a.m.
H **Movie:** *Indiana Jones and the Temple of Doom*

5:00 a.m.
11 *Twilight Zone*

5:30 a.m.
4 *Slim Cooking*
5 *Kideo*
7 *Morning Stretch*
11 News
13 *Wall $treet*

NEW YORK TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. **Special rates effective with the January 4, 1988 issue:** $27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $400 per inch, one-time insertion. **Check or money order must accompany copy and be received by Monday for the issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 1 PM for the issue on sale the following Monday. **Contact Nancy Engberg for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

APARTMENT
Manhattan

Walk To Work!
56th/3rd Ave, smartly furn, lrg, sunny 1 BR, lux bldg, 1 yr min. $1800/mo. A.J.Goell Exclusive bkr. 212-477-5331.

Furn, Lux 1 BR/Midtown—Avail by day or eve for private meetings. 212-755-9062.

APARTMENT/HOUSE TO SHARE

Nr Brooklyn Heights—Wanted: female roommate. Furn apt, own BR & bth. $700/mo includes utilities. 718-935-0838.

APARTMENT/HOUSE WANTED

Relocating Fortune 500 Executives—Bank personnel. 1-4 BR. 212-935-8730.

SUBLET

Sublet 6 Mo Min—Lrg, sunny, furn studio, Murray Hill, great vu, avail 4-1-88, $950/mo. 212-686-7558 leave message.

NEW YORK'S
Working Classifieds
Call 212-971-3155

COOPERATIVE/CONDO
Manhattan

"Unheard-Of West Side Value"
2 BR CO-OPS
FROM $160,000
Westshore Apartments
316 West 94th Street
212-567-2500
Offering By Prospectus Only

36th ST Bet Park & Lexington
CO-OP STUDIOS
FROM $110,000
Low Maintenance
Robert Corroon, Jr. 212-751-4620
Offering By Prospectus Only

80's WEA (Off)—5 rms, prewar, 10' ceiling. By Owner. $315,000. 212-580-1772.

Riverdale/15 Mins Manhattan
Sacrifice! Must See! Principals Only! Owners relocating. Beautiful 2 BR, 1 bth, 24-hr drmn, pool, terrace, essential a/c lo maint $542 includes utilities & taxes 36% write-off. $120,000. 718-458-3910.

HOUSE
Nassau-Suffolk

Splanch Must See View!—Swim, fish, boat in own backyard, 3-4 BR, 3 bth, den, fplc, more. **Best buy on open bay,** Baldwin Harbor. $575K. Owner 516-432-3133.

HOUSE
Westchester

Pelham Pelham Manor 29 MIN NYC
DIFFERENT
Grac thru cent hall "Greek Revival" Colonial. Liv rm/fplc open'g into extra lg fam rm & bth, din rm, mod kitchen, lg break rm, 4 bdrms, 3 bths, master bdrm/fplc, terr, lg plot, quiet dead-end st, move in cond. $537,500
ANN DE SANTIS, REALTOR
4550 Boston Post Rd. 914-738-1360

HOUSE OTHER

GOVERNMENT HOMES—From $1 (U repair). Delinquent tax property. Repossessions. Call 805-687-6000. Ext.GH-20078 for current repo list.

COMMERCIAL PROPERTY

SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

COUNTRY PROPERTY
For Sale/Rent

Berkshires/New Marlboro MA—New 4 acres, 5 BR, 3 bth, 2900 sq ft, fab views. $198,500. 516-589-2028.

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. $295,000. Also avail 1.84 acres w/dock access. $195,000. Owner 212-888-7530.

Bucks Co. New Hope—Unique opportunity for 19th century schoolhouse renovation, fabulous space, view of river, owner financing, $350,000.
Peace, Quiet, Stream—1 BR cottage to hide in, 8 1/2 acres on the most sought after land in Solebury. $379,500.
R.A. Weidel, New Hope 215-862-9441.

Private VT Mountain Retreat—$210,000. New furn log home, pond site, 10 plus acres, absolutly fantastic view, 4 BR, 2 bth, skylights, fplcs, full bsmt, heated garage. 30 miles Burlington, skiing, 12 miles Sugarbush, 15 miles Stowe.
Moretown Real Estate 802-496-3980.

COUNTRY INN—In scenic setting, 44 acres overlkng famed Catskills trout stream. Restaurant, bar, fplcs, pool, sauna, excellent hunting, manager's apt. 2 million. Buy or lease. Ownr 212-219-3820.

VACATION HOME
For Sale

GOLF VILLA IN CASA DE CAMPO—(Dominican Republic). For Sale, 4 bdrms, 4 baths, a/c, cable TV, totally furn, most desirable section. US $195,000. Financing available. Call 212-758-5291.

TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 4, 1988 issue:** $27.00 per line, one-time ad; $26.50 per line, four-time ad; $25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add $15.00 for NYM Box Numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOUR AND TRIP

Let's Go Antiquing—New Orleans. Air/Hotel/Shop/Tours. May 5-8. $569pp/dbl. Special Excursions. 201-347-8511.

Why Travel Alone?—Vacation partners. Vis-a-Vis®, 7 days, 9-9. 212-371-2944.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

AIRLINE

JETTING TO EUROPE
Daily dep avail London, Paris, Dusseldorf, Brussels, Amsterdam & Milan. Reg scheduled airlines. Min fare only $200 rnd trip. Resv & info **718-262-8058, Mon-Sat 10-7.**

Jetting To The Americas—Daily dep avail to Rio de Janeiro and Los Angeles on reg scheduled airlines. Min fare only $100 r-t. Resv & info 718-262-8058, Mon-Sat 10-7.

CRUISE

CHESS AT SEA! AND BRIDGE, TOO
Gala cruise. Tournaments, clinics, prizes & parties. m/v ATLANTIC, March 8-18. Visit 5 Caribbean Isles.
Info: 212-421-5447. Call now!

Cruise To Nowhere—Overnight from NYC, May 14/15. Special rates, reserve early. Special Excursions. 201-347-8511.

BED & BREAKFAST
New York

Judith Mol Agency 212-971-9001
Elegant or simple Manhattan apts.
For corp/leisure travel. Holiday stays.
Hosted/unhosted. Min 2 nites.

NEW YORK'S Classifieds—Make your business do more business. 212-971-3155.

Continued on next page.

Continued from previous page.

RESORT
New York

Jeronimo's—Come to our cozy mountaintop Inn. 75 mi/NYC. Your hosts - the Jeronimo family. 33 rms. Heated indoor/outdoor pools, jacuzzi, saunas, tennis. $75/$80 person. 3 meals included. Walker Valley, NY 914-733-5652. VI/MC.

GOLD MTN CHALET RESORT
A cozy fire, a glass of wine and someone you love. All chalets wood-burning fplc & whirlpool. Chef Cul. Inst. of Amer. Box456 NM, Spring Glen, NY 12483 **914-647-4332.**

VILLA/CONDO/APTS
The South

Key West, FL. Spectacular—2-5 BR mansion, near beach. Wk/mo. 516-283-2160

VILLA/CONDO/APTS
The Islands

Bahamas Paradise Island—1 BR villa. 201-656-0505 am, 201-233-2704 pm.

St. Barts FWI—Lux villa, 2BR, 2bth, LR, kit, patio sundeck, jacuzzi, prime loc (Pointe Milou), fab vu, maid. Wk/mo/da. Call (save 25% comm) **Joe Ledee** for photo & info. In US, 011590-277429 or 277096

VILLA/CONDO/APTS
Mexico

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980.

ACAPULCO OCEANFRONT GEM
5 BR, studio, pool, servants, driver & van.
Very favorable rates. **607-797-5573.**

Cancun—Ocean vu, beach & pool, hi flr. Slp 6, 2bth, 2BR, LR, full kitc, lg balcony. Apr 16-23. FREE tennis, pools, bike, sail. Reas. Ownr 212/877-5720 & 212/421-3707.

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Makes tracks to your favorite ski slope!
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Cozy 2BR on wooded acr. Nr Lake Mohonk. (Summer: heated pool). Other facils: jacuzzi, fplc. Wknd pkg rates depend on no. of days/people. 212-722-4820.

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Rockies & The West

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Vail & Aspen—Charming, spacious 2BR, 2-bath house. Exec, fplc. Great views. Slps 5. Min $125 night. 303-322-7697/861-7055

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New England

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Selling a Ski Condo Or House?

For ski condo or house sales, look for our **Ski Co-op/Condo Sales or Ski House Sales** column in NEW YORK's Town and Country Properties section.

Call Nancy Engberg 212-971-3155.

Deadline for line listings: Tuesday 5pm, for issue on sale the following Monday.

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Let me make you gorgeous, makeovers—Weddings My Speciality 212-796-4295.

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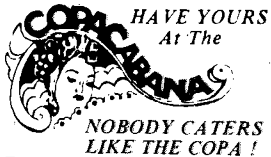

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Strictly Personals is a weekly feature. **Cost is $28.00 per line, 2-line minimum.** 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Limited abbreviations. The first 3 words are set in bold print followed by a dash. Add $15.00 for NYM Box Number. Please leave space for 10 characters at the end of your ad to print your box number. Check or money order must accompany ad order. First page placements (for a production cost of $50.00) and all other Strictly Personals ads are placed on a first-come-first-served basis, depending in availability of the issue. To place an ad by mail send to: New York Magazine, 755 Second Avenue, New York, NY 10017. Phone orders accepted with American Express, MasterCard or Visa. Call 212-971-3155. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding), P.O. Box 4600, New York, NY 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:

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10163

Former Pro Football Player—I am 39 years old, 6'2", 195 lbs, white male. I am the most sensitive, caring, fun-loving man you'll ever meet. I enjoy everything NYC has to offer. You must be beautiful, bright, witty and not mind my smoking. I know you're out there - I've seen you walking along Madison and Park Avenues. You looked at me, I looked at you, neither spoke. Now is the time. Letter/phone/photo a must. NYM S013

Newcomer At This—Don't drink or go to discos where many folks meet. I'm told I'm a beauty and brains knockout. I'd love a response if you're attractive, good-natured, 40-55, bright and understanding. Don't respond if you're self-centered, a know-it-all or involved with astrology or anything akin. Photo, please. NYM R990

Mr. Right—Handsome, successful attorney, 5'9", 36. Seeks slim, shapely, beautiful, intelligent and compassionate Jewish woman, 24-29, with style and charisma. Clear, recent photo a must. NYM S015

Self-Esteem, Ability—Give you a ready smile. You expect wonderful things around each corner. Self-made Roark, 33, direct, fit, intellectual, seeks Dominique. Photo/note. NYM S076

Classy Jewish Female MD—Very attractive, charming, caring, romantic. Enjoys travel, jazz, theater, museums, tennis. Seeks marriage-minded, good-looking, tall, dynamic, refined, Jewish MD or JD, 30-38. Note/photo a must. NYM S028

Rubenesque Female—36, seeks attractive man who can operate free of life-support systems. I'm smart and funny and small children hardly ever scream when they see me in the street. Ideally, you're tall and bear-like, highly intelligent, good-humored, and disdainful of sports and Republicans. Best (second) date: Chinese food in our pajamas. You pick the restaurant. NYM R916

Warm, Tweedy DDS—Slim, 5'7", boyish 51, Jewish (you need not be). Haydn to Haagen-Dazs. Seeks warm, pretty, slim woman, 30-45. Photo. NYM R936

All-American Girl—35, grew up to be very pretty, bright and successful entrepreneur, originally from New England. Looking for charming, warmhearted, successful gentleman who is secure, healthy, outgoing and who matches my positive view on life. Note/phone/photo please. NYM R969

1988 - Your Year—To pamper yourself with a classy corporate chairman, distinguishingly handsome cuddler, extremely successful, 37, great shape, Jewish, wealthy, funny. Seeks a stunning soulmate, warm, sincere knockout, 31 or less, non-smoker, for romance, marriage and the dream of a lifetime. Photo necessary for reply. NYM S094

Italian Businessman—Seeks a friend, loving connection, preferably a sophisticated lady residing in Westchester. Must be kind, elegant. Photo/note. NYM R756

It's Worth The Quest—To find just one brainy, accomplished, analytical Jewish man who believes in partnership, trust, commitment and emotional intimacy. What will he find in me? A very smart, very warm, very real woman, soft and strong (and hopelessly romantic), who's tall, 36, with long blond hair, sparkling blue eyes and a great smile. NYM S099

Dynamic GQ Type—Corporate chairman, 34, 6', aqua-green eyes, trim, secure and kind. I love travel, tennis, skiing, theater and the arts. You (23-35) have stunning, cover girl looks, are bright and witty, equally fit and success-driven in business or the arts, and ordinarily do not answer ads - but would if you really could meet your counterpart. Answer and you will. Photo a must for reply. Will gladly exchange. NYM R814

Okay, Call Me "Picky"...—Top-drawer beauty, 35, warm/independent, smart/creative, stable/silly, successful, realistic optimist, Jewish 2 days a year. Looking for happy, great-looking, level-headed, terrific man, 32-38, easy smile, self-assured strength, who knows what's funny/important, looking for me. NYM S126

Black NJ Woman—37, personable, successful, professional, interested in travel, theater, art, music, dancing. Looking for a man who is honest, affectionate, romantic, financially secure. NYM S069

Attractive, Athletic Female—Full of enthusiasm and energy, 34-year-old professional looking for Jewish male professional, in shape, to share activities and possible future. Photo/note. NYM S064

I am Black, Beautiful, Bright—British and successful, 30. Man must meet the above (does not have to be British). NYM R987.

I'm Frustrated—I gave up the bar scene a long time ago and my friends' good intentions end up being just that. After reading the ads in this column I don't see the difference between what is said here and all the lines you hear at every bar in NY. In fact, some of these ads have better lines, I'm not looking for that. What I'm looking for is the woman who doesn't want to answer these ads because she feels it's too embarrassing, a last resort, or maybe eventually if she keeps persevering she will meet the right guy. I know you are out there. The problem is, how do I reach you? I guess the first step is tell you about me. I am an average-looking 47 years old. A Wasp. I started my own company, work hard and have achieved some success. We have offices throughout the US and in Europe. I'm afraid I must admit I'd rather go to a good movie than a play. My hobby is boating and my favorite weekends are spent "aboard" in the Bahamas. I'm not a very formal person. What I am looking for is an attractive woman in her 30's who knows who she is and exactly what she wants and why. Also, she should like to live an active life. I know the first test would be a great reluctance to answer this message, even though you would like to do so. Do it and let's have lunch and talk. Please send photo (a must) bio and note telling me about you. NYM S138

Easy To Talk To—Warm, witty, tall, thin but attractive, 36, Jewish professional. Likes baseball, non-colorized movies, Mr. Rogers and Puccini. Seeks sincere, sensitive lady. NYM R748

Handsome, Slim, Good-Natured—Jewish male dentist, 31, seeks pretty, petite, slim, Jewish female, 24-29, for fun and romance. Photo, please. NYM R894

Don't Read This Ad—Unless you're serious about meeting a great guy. I'm a tall, very good-looking 28-year-old, part-time model who is caring and warm and very tired of the bar scene. I have it all and would love to share it with the right woman. Are you interested? If you're smart, slim, sexy and secure, drop me a line/phone/photo. Sincerely. NYM R914

Easily Amused—Lady trial lawyer, 35, 5'10", slender, green-eyed, dirty blond. Seeks perceptive, individualistic, unpretentious guy, smart and silly, to be with. NYM R757

Modern Man—Seeks real woman. 28, great looks, super healthy, strong ego, warm heart. I am a successful businessman who enjoys the fast pace of NY, cultural life as well as quiet weekends at my home in the country. If you can be described as sincere yet sexy, stunning as well as kind and caring, please reply with a note and photo. NYM R892

Ready For Me?—I'm very cute, 5'5", sharp wit but a real sweetie, 26, Jewish and love dogs, skiing and morning dew. You're all this but taller, older and male. Note/photo. NYM S012

Former GQ Model—I'm 6'1", 165 lbs, dark hair, blue eyes, 26. I'm a successful entrepreneur, body builder, Mensa member, Ivy grad and a genuinely nice person. I desire to meet my one-in-a-million, gorgeous, highly intelligent female counterpart. Photo necessary for response. NYM R858

Vivacious, Sensual, Beautiful—Jewish sophisticate,"high on life", warm, affectionate and witty. Enjoys people, travel, skiing, exercise, dancing and good food. Seeks adventuresome, real man of eclectic interests, 32 and up, non-smoker. For friendship, maybe love. NYM R808

Israeli Professor—I am 33, 5'7", 155 lbs, in good shape. Direct, honest and a little naive. Love Manhattan (live in NJ). Interested in music (mainly classical), theater, dining out and reading. If you are beautiful and an intelligent lady, write me about yourself. Religion is not important. Please send photo/note. NYM R965

Smart, Sexy Reporter—Loves skiing, travel, jazz, house near beach. Wants smart, high-energy, successful man, 40-55. Phone/note. Photo optional. NYM R944

New Year's Resolution—To meet a bright, interesting man. Uniquely attractive, warm, well-educated woman, seeks affectionate, confident and successful man, 30-40. Convince me all the great guys aren't already taken! Send photo/note/phone. NYM R948

Warm-Hearted Lady—33, sensitive, sexy, sometimes silly, stylish, sophisticated, slim, educated but down-to-earth. I like the theater, dancing, restaurants, traveling or relaxing at home with someone special. You are 30-40, affectionate, handsome, humorous, slim, successful and someone who can be a friend first. Letter/photo/phone please. NYM R952

Educated Asian, Petite—30, seeking white, 30-40's, unencumbered, family-oriented professional to cherish forever. Letter/phone. POB 1524, NYC 10150

Effervescent, Energetic Professional—Jewish female, seeks charismatic, caring, non-smoking, marriage-minded male, 35-40ish. Phone/photo. NYM R867

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The Best Thing—About 1988 will be you and me creating our own fireworks! Let's laugh, look great and be brilliant together. Accomplished, NJ, single Italian female, 35, high-energy, confident and warm sense of humor. Dreams of successful, charming, single white male, 35-42, with diverse interests, sincere heart and a strong determination to be successful in a permanent relationship. Win my affections and we'll take the world by storm. Photo. NYM R970

Assertive Manhattan Man—Almost 50, 5'10", 185 lbs, curly brown hair, blue eyes, graying beard. Seeks woman to share good food, opera, ballet, classical, jazz, reading, country drives and sensuous times. Prefer dancer, musician or other self-disciplined person. NYM R984

Attractive Professional Female—Late 30's, enjoys cats, cooking, x-country skiing, life in general. Seeks a man who can combine traditional values with a little pizzazz and zest for life. NYM R980

Lithe, Lively, Loving Widow—5'8" tall, would like to meet a Jewish widower in his 60's, who enjoys living and laughter but prefers to share it with someone. Non-smoker please. NYM R983

Does This Describe You?—You seem so self-confident that people are surprised to discover how sensitive and vulnerable you are. You're successful to the point where your job no longer runs your life. You're nearly 6' tall, but like a short woman (I'm 5'2"). People describe you as ruggedly handsome. You're 35-45 (I'm 40) and awfully bored with running around. Let's try it. NYM R992

Successful, Attractive Male—42, 6'2", 175 lbs, intelligent, witty, sensitive. Seeks a quality woman, pretty, nice figure, similar qualities, for commitment and marriage. I love theater (performing, viewing), good music (folk, Irish, jazz), dancing, travel, tennis. Phone, recent photo. NYM R985

Attractive Jewish Professional—Male, 42, 6'0", seeks attractive woman, in 30's, for serious relationship, children welcome. I am loving, romantic, sensitive, adventurous. Photo appreciated. NYM R962

Start The New Year Right!—Meet a gentleman of 57, who is a masculine, sophisticated exec, divorced, adventurous, white and into the good life! Are you the lovely, daring, witty, trim and sensual, feminine female, under 42, upper echelon type who can equate? Photo and phone please for reply. NYM R872

Attractive Man—Mid 30's, interested in marriage (25-35). Works as an administrator in education. Stable, secure and loyal. Youthful. Loves sports, nature, the out-of-doors and travel. Sensitive and kind. Great with kids. Romantic, fun-loving and playful - with old-fashioned values. Finds happiness in the simple things of life. Please write me about yourself. POB 143, Greenwich, CT 06831-0843.

Strong, Gentle Man—In 50's, prefers woman, 42-52, whose interests include warmth, caring and commitment. Photo if possible. Note/phone. NYM R963

Vivacious, Fun-Loving, Blue Eyes—39, bright Jewish female, good figure, attractive. Seeks non-smoker, giving, sensitive, active Jewish man, 35-50, strong sense of self and his success, to enjoy good company/conversation. NY/NJ. Bio/phone/photo okay. NYM R820

Gorgeous Japanese—Beautiful exec, seek 37-43, east side lawyer/entrepreneur/exec, to spark his life, stimulating, various interests. I love Japanese cooking, movies, museums, Madison Ave, paintings. Leading to marriage/family. NYM R994

World-Traveling Entrepreneur—Handsome. Seeks intelligent, slim non-smoker with a great sense of humor, to share the joys of NY and beyond. I am 40, divorced, 5'11", physically fit. Note/phone/photo a must. NYM R986

Where Have All—The nice single guys gone? I'm pretty, blond, 35, Rodin model-type, professional, faithful, fun, funny, warm. Send bio/photo. NYM R996

Singular Man Sought—By a pretty, sensuous, warm, fun, classy lady, 41, for a joyous, lasting commitment. NYM R995

Handsome, Successful Manhattanite—Jewish, 5'8", 40's, interests include, travel, theater, fine dining, sports, Hamptons home. Seeking very attractive, slender, sophisticated female. One who loves to laugh, mid 30's, for friendship and romance. Photo/note/phone. NYM R964

Recent Widower—65 years old, from Great Neck, nice-looking, personable, successful, healthy, doesn't like being alone after a very happy marriage. Tell me about yourself. NYM R997

Step Out Of Vogue—Classy 45, dynamic, cultured, educated, lovely lady inside and out, seeks refined, charming man with magical qualities. Photo/note. NYM R874

Museum Quality Mosaic—Jewish male, 46, 5'10", 170, seeks rare, slim female from fifties for match. NYM T330.

Pretty, Blue-Eyed Advertising Exec—26, Jewish, seeks handsome, funny, athletic male, 25-35, for fun and possible romance. Photo/phone/note, please. NYM R998.

Why Is It—That a 6', early 40's, slim, brainy, borderline handsome, successful Manhattanite has not had the pleasure of meeting a very attractive, tall, slender but curvaceous lady who is equally thoughtful, considerate, sincere, as well as warm and affectionate - a lady who is also soft, sassy, enjoys and possesses a great sense of humor as well as prefers to relate on a one-to-one basis? Any thoughts on this question with a photo (important) will be graciously welcomed. NYM S001

Total Woman—Active professional, 59, with beauty, brains, charm. Seeks a mensch with a zest for life. NYM R966

Gay Woman—Ivy-educated, writer, finishing doctorate in psychology. Attractive, athletic, sensitive, sense of humor. Would like to share my happiness with someone (30's-40's) who shares a sense of future, fun and making it. NYM R806

Warm, Witty And Wise—And ready for an enduring relationship with a significant other. Lady exec, 37, tall and slim, seeks her male counterpart. If your adventurousness is matched by your romanticism, let's give it a whirl. Photo preferred. NYM R763

This Is It—I'm 30 years young, 6', 175 lbs, GQ type, athletic and passionate young male into sports and cuddling. Would like to meet a young and sexy female, 20-35, who is also passionate and secure and a bit adventurous. Sound good to you? Don't hesitate. Phone/photo gets quick reply. NYM S006

Roses Are Red, Violets Are Blue—How sweet life could be if I only had you - whoever you are, whatever you do, it matters so little, if I love you. Slim, dashing, professional male, 30, seeks friend/lover, 23-30. Photo, please. NYM S041.

Warm, Compassionate, Attractive—Bright, loving woman, health professional, Wasp, 44, loves people, theater, arts, music, metaphysics, exploring, dining out, reading, quiet evenings at home. Seeks relationship with sensitive, loving, successful man. Photo/phone/note. NYM S020.

One Of A Kind—You're auspicious, handsome, faithful, educated - but most all a gentle man. This graceful lady, 29, with flair for fun and solace, has everything but true love to complement my life. Will you be my Valentine? NYM S051.

Born 1951, Domestic Male Model—Garage-stored, low mileage, looking to run into a sporty female domestic or imported model, 25-32 years of age. Must be an eye-catcher with full power. Description and photo a must. NYM S016

Enjoy A Petite, Sexy, Athletic—Christian, auburn-haired, spitfire lady who loves the outdoors - ski, tennis and golf. Loves the indoors to huddle and cuddle - enjoys the excitement of the city and the beauty of the country. Seeking a 5'9" plus and 46-53, male counterpart to enjoy the prime time of our lives, long-term. Photo. NYM S018

Ivy-League Educated—Creative and feminine. Seeks male, 35-45, to share mature relationship. Photo/note. NYM S039

Brahms, Basie, Bordeaux—Tall, thin, university MD, 32, Jewish, searching for a one-way trip to the moon with a slender, cultured, smart woman. Photo, please. NYM S019

Can't Find Her—Ad man, 27, Jewish, handsome, creative. Looking for slim, pretty girl, 22-28, to share life, love, laughs. Photo/note. NYM S050

Adjectives Galore—If these two really meet, it's a sure winner. Me: successful, self-employed, handsome, 33, 6'1", lean, personable, spontaneous, work hard/play hard, sincere, romantic, big heart, Jewish Manhattanite - enjoys sports, tennis, ocean, theater, dancing and my friends. You: vibrant, natural beauty, thin, 25-35, outgoing, happy, appreciative, self-confident, high quality. Now, with a little luck you've purchased this magazine. Photo, please. NYM S021

Handsome Italian-American Executive—43, 5'11", slim, intelligent, elegant, earthy and together. I seek my counterpart for an exciting, romantic and sincere relationship. She should be slim, bright and beautiful and possess a true sense of honesty, class and wit. Home phone and photo essential. NYM S022.

Charming, Sincere Woman—Attractive, intelligent, Jewish, with traditional values, enjoys theater and dancing. Seeks down-to-earth male, 50-65, caring, gentle, non-smoker, who believes in a lasting relationship. Please send photo/letter. NYM S023.

Caring, Sharing, Daring—Elegant blue-eyed blond, Cybill Shepherd type, hopes to meet an exceptional man of confidence, success and intellect (40's), with desire to travel the world while building a wonderful romance. NYM S032

Don't Miss This Opportunity—To meet a very attractive Jewish widow, 5'5", slim, early 50's, loves theater, travel and dancing. Seeks special man, 50-62, for serious relationship. Phone/note/photo. NYM S026

Petite, Very Social Writer—Exotic, 32, seeks fun, serious man, 27-37, who enjoys exploring places and ideas. NYM S025.

Looking For A Thoughtful Man—In his 60's. I am interested in a serious friendship with an active, successful man - however he defines that - with a sense of humor. A non-smoker who enjoys the city's good food, music, theater and movies. I am 62, have my own small business. Children are grown and independent. NYM S027

Tall, Well-Built, Nice—White Christian male, 38, 6', non-yuppie, fun. Seeks friendship with a woman. Photo. NYM S029

Tiffany Image - Black-Tie Class—Perky, petite lady, 40, loves dining, theater and travel. Seeks healthy, successful Jewish man for sharing, caring and continuity. Phone/note. NYM S031

Marriage-Minded, Warm, Attractive—Physically fit, slim, generous, successful, 48-year-old psychotherapist (PhD). Seeks caring, energetic, warm, pretty, bright professional woman, 34-40, for whom a committed relationship and marriage are important. Photo appreciated. NYM R967

Life's No Fun—Alone. Thin, petite pretty, vivacious, athletic, professional Jewish woman, 37, would like to meet a successful compassionate, giving, athletic male with good character, 37-45, for committed relationship. Phone/photo. NYM R902

...if you are looking for that special man or woman in your life call me at 212 421 8820.

H•E•L•E•N•A

(Helena attracts the most Beautiful and Eligible Singles. See her ad in the forward section of this issue.)

Helena VIP Personal Introduction Service of NY Inc. • Personal Qualities, Inc.

No Ballet, Thanks—I'll pass on Sotheby's too! I'm a fit, Ivy League CEO with head-turning looks and a penchant for the good life. My tastes include Frank and Bruce, tennis and tailgates, Lafitte and Lutece, Belmont and blue marlin. I'll even prove my claims with a photo in advance to reduce mistrust. I would love to meet an exotic, self-assured beauty with natural warmth and flashing eyes...an interested lady with interests. Non-smoking preferred. Note and photo please...and I will reciprocate. NYM R909

Handsome, Athletic Attorney—34, Christian, never married, caring, honest, fun-loving. Seeks supportive relationship with pretty, sexy, well-educated lady, 26-32. Photo a must. NYM R911

Open Cast Call—Seeking ambitious, athletic, spontaneous, affectionate, quick-witted Jewish man, 26-32, to co-star. Striking leading lady, loves the arts, rock 'n roll, travel, touch football. Photo. NYM S067

Petite Redhead, Ad Exec—Seeks humorous, affectionate, 35-45 male, who enjoys movies, music, LA Law and dinner out. Note/photo, please. NYM R923

Handsome, Fit—Sane and affectionate male seeks slim, attractive lady for fun, romance and commitment. NYM R920

Sensitive, Affectionate, Radiant—Woman, 32, would love to meet caring, nurturing man with imagination and a lust for life and laughter. Letter/phone/photo preferred. NYM S033

Warm, Witty, Wonderful—Attractive female, seeks together male, over 40, with brains and sense of humor. NYM R931.

Romantic, Kind Physician—48, 5'8", 155 lbs. Seeks attractive, intelligent, slim, humorous woman, 35-45, non-smoker. Bio/photo/phone. NYM R968

Very Handsome—Successful Jewish MD, 40, seeking 32 or younger, successful, very attractive, sincere, affectionate Jewish lady to share mutual dreams. Photo/note. NYM R933

Dynamic Jewish Brunette, 35—Loves sailing, opera, classical music. Seeking a sincere, warm, intelligent man with the same interests. Photo a plus. NYM R959

Middle-Aged Menschette—Seeks male companion interested in tennis, music, theater, travel, fun (50ish), who is complete only when he is sharing and caring. Note/phone/photo, please. NYM R934

Bubbly Brown-Eyed Beauty—With a zest for life, combining a wonderful, successful career with multifaceted interests and talents including singing, acting and keeping fit. A woman who fully taps the energies of New York by regularly enjoying theater, opera, ballet, symphony and museums but who is equally at home in a cozy country cottage, on a sandy beach or traveling to new and different horizons with a man she truly loves. If you are a handsome, highly successful corporate executive or professional Jewish male, 40-55, who appreciates the finer things in life with a woman of class to share them with, please respond by sending photo, letter and phone. Only letters accompanied by a photo will receive reply. NYM S034

Irish Beauty, Tall, Slim, Successful—Desires husband, 50-65, who also loves people and a good life. NYM R940

Good-Natured NJ Male—29, college grad, likes outdoors and quiet times. Seeks attractive, caring Christian female, 24-30. Photo/note. NYM S040

A Real Person—Lady of quality and depth - attractive, slim/petite psychotherapist, 40, with excellent body, mind and soul. Seeks male counterpart: attractive, intelligent professional - strong/soft, warm, passionate, self-aware, self-assured and playful. Profound sense of both irony and wonder preferred...for real. NYM S035

I'm An Intelligent—Secure, good-looking Jewish man, 30, seeking a woman with wit and soul, for fun and more. Photo preferred. NYM S037

Slim, Pretty, Successful Jewish Artist—Writer of children's books, seeks attractive, spontaneous, creative, unmarried man, 40-50. Photo/note. NYM S036

Catch—Handsome, successful, funny, sweet, informal. Literary agent, 45, looks late 30's, seeks pretty, intelligent, gentle woman, 30's, for companionship or more. (No yuppies or NY accents, please.) Likes arts, sports, city/country, good conversation, to include feelings. Photo/note/phone, please - will exchange. NYM S097

Cute, Jewish, Funny—33, 5'10", successful, caring, sincere - and truthful - religiously observant, professional guy. Seeks a special woman with whom to share the joys and meaning of love and family. Chance it - I will be considerate and respectful of all responses. Photo, please. NYM S044

Attractive Professional Woman—Manhattan, mid 30's, enjoys theater, movies, the arts. Fun player of bridge and backgammon plus other challenges. Seeking honest, kind man for intimacy, mutual respect and consideration, genuine friendship with possibility of long-term relationship. Photo if possible. NYM S042

Scrumptious, Sweet, Sincere—Slim, sassy, pretty, green-eyed blond. Seeks sweetheart, 27-46, with savoir-faire and humor, to share Shangri-la and serendipity, leading to commitment. Serenade with a letter/photo. NYM S043.

Attractive Jewish Businessman—Well-dressed, successful, 45 (looks 38). Seeks 30-40, slender, 5'1"-5'3" female. I'm easy to be with, fun-loving, caring, sensual, not stuffy. Like skiing, sports, music, dining, conversation. Photo, please. NYM S009

Warm-Hearted, Giving, Perceptive—Articulate, attractive, upper east side woman, seeks compatible man, 37-53, for friendship and whatever evolves. No smokers. Phone/photo please. NYM S010

Successful Advertising Exec—Honorable, good-looking, 46, excellent sense of humor. Seeks Christian lady with good figure - and marriage-minded. Photo and phone appreciated. NYM S045

Tall, Trim, Well-Built Executive—61, widower, seeks pretty lady for fun, friendship, romance. NY/NJ. Photo. NYM S046

All Points Bulletin—For bright, energetic, 38-48 male, by useful, attractive, warm, slender, divorced Jewish female, early 40's who seeks an interesting and fun companion, before the winter doldrums set in. Photo optional. NYM S049.

Successful, Athletic, Friendly—Good-looking Jewish dentist, 32, seeks attractive, outgoing Jewish female, 25-30, with sense of humor. Note/photo/bio. NYM S052

Hugs And Humor—From a slim, pretty, dark blond, 40, for a tall, intelligent professional man, unambivalent about love and commitment. I enjoy theater, travel, tennis. Will consider witty couch potato needing hug. Photo/phone. NYM S055

55, Widowed Christian Professional—And ready to face the world again. Still have that zest for living and the better things in life. Looking for that me and you to face the world gal with. NYM S054

Jewish Physician—Middle-aged, bright, witty, good-looking, thoughtful - a nice man. Seeks non-smoking, intelligent, educated, very attractive, slender, refined but unpretentious woman, 37-45. Recent photo essential. NYM S058

Very Successful Businessman—36, white, enjoys cozy nights with a glass of wine, travel, movies, dancing, stimulating conversations, suburban living. Seeks secure, honest woman, 23-33, who is family-oriented and strictly marriage-minded. Photo/phone. NYM S059

Psychotherapist, Tall, Sensitive—54, seeks attractive, intelligent, sensitive woman, 30's-40's. Photo. NYM S060

Fabulous Man—Seeks one great woman. I'm super-successful, wealthy, Jewish, a young 43, divorced, 6', handsome and have a great sense of humor. You are 25-35, very attractive, shapely and have a spark. Photo please. NYM S062

It Takes A Tough Woman—To make tender offers. Female investment banker, 40, attractive, articulate, feisty, dances, skis, sails, son in college. Seeks warmth/compassion Wall Street lacks, in trim, spontaneous, entrepreneurial man. NYM R971

Tennis, Skiing—Pretty, bright, successful, NJ, Jewish, divorced mom of one, in great shape, seeks quick-witted male, 37-47, good-looking, successful, intelligent. Strong serve and double ski bag helpful, non-smoker. Photo/bio/phone. NYM S078

Successful, Intelligent, Athletic—Male, 32, 6', 175 lbs. MBA with finance career. Enjoy tennis, sailing, music, comedy. Looking for a special woman to love. Photo/note. NYM S100

Gay White Female—Conservative, successful entrepreneur, 39, pretty, kind, caring, resides in 718 area code, emotionally and financially very secure. Interested in meeting bright, down-to-earth, attractive, straight-looking woman only, 30-45, for friendship or more. Photo/note, please. NYM S063

Seriously Seeking Female Strength—This attractive, athletic, creative man, 47, affluent, affectionate, interesting, generous - involved in high finance and the arts - desires relationship with female bodybuilder, athlete, dancer or aerobics leader to worship and adore, to share all of life's pleasures and treasures. Note/phone/photo if possible. I will not disappoint you. NYM S068

Inimitable Female, Hmmmm....—Lovely, bright, captivating, exciting, 30. Adores islands, intelligence, imagination. Seeks 30's male, fascinating, complex, fun, easygoing, unique. Don't fall asleep early, don't be bald; don't resist. NYM S066

Wow, A Best Friend—Who loves to talk and laugh, cuddle and care! You're a genuine, warm, open man with a zest for life. I'm a treasure - adorable, 40, upbeat, bright and witty. Darn, we're lucky! Photo/personal note a must. NYM S101

West Side Mensch, 6'2"—Healthy sense of humor and spontaneity. Eclectic tastes: art, music, theater, etc. Fascinated by science. Great cuddler!!! Seeks woman, 40-50, with joie de vivre, for sharing. Bio/photo. NYM S102

Jewish Man, 38—Physician, enjoys outdoor sports, travel, literature. Seeks bright, warm Jewish woman, 25-35, to share family, romance, adventure. Recent photo, please. NYM S103

Athletic, Very Handsome Male—28, writer, well-traveled, financially secure, seeking a sophisticated, attractive and mature female, 35 plus. Photo. NYM S070

Out Of Circulation—Needs resuscitation. Divorced mom (circa 1949), pretty, earthy, entrepreneurial. Wishes...NYM S073

Unfinished Symphony—Lovely, sensual, funny, active, successful, tender woman of substance and integrity, 38, 5'7", elegant and pretty. Seeks Jewish professional, 36-45, to share in life's rich possibilities, marriage, family. Note/phone. NYM S072

Charming European Lady—Seeks quality Manhattan gentleman, 45-60. Phone/note/photo. NYM S074

Attractive Italian Female—Manhattan, slim woman, seeks man, 45-55, good sense of humor, smokes, dances. NYM R972

Established Jewish Professional—Male, 35, seeks sincere, fun-loving, fit, marriage-minded. For love, laughter, sharing the future together. Photo a must. NYM S081

Mister, Want Closeness—Sharing, laughter and joy? Pretty Jewish widow won't settle for less. 54, 5'5", professional, articulate, affectionate, caring. Loves the outdoors, the arts. Bergen County. NYM S082

Bright, Blue-Eyed Blond—Worldly, slim, attractive lady seeks grown-up male, 38 plus, fit, funny, successful, loving. Send photo/phone. NYM S083

Two Halves Do Not Equal A Whole—I want to walk into a complete life. I'm the icing. Want a 5'6" plus, 25-35, fit female. I'm early 30's, trim, sensual and alive. Photo/phone. NYM S086

A Warm, Sensitive, Caring—Ms. Couch Potato, 46, seeks a Mr. Couch Potato, 46-70, to enjoy couch and city. Photo/phone. NYM S084.

Love Manhattan—Elegant, tall, attractive, vivacious manager in a major professional firm. I enjoy travel, fine dining and have been known to occasionally dance the night away. If you are a man, between mature 30's to mid 40's, and have your act together, please send me your photo. NYM S085.

Ready For Commitment—Jewish male, 37, financially secure, enjoy cooking, music, Mets. Seek down-to-earth female, 28-35, under 5'4", for love, life, laughter. NYM S088

Affluent Businessman—Seeking independent woman with no dependents. She should be in her 40's, tallish, 5'3"-5'7", thinish and Jewish. Please send photo to POB 8505, NY, NY 10150.

Disillusioned With Single Life?—Let's enhance reality with friendship/love. I am 52 years young, a lovely, intelligent woman. You are a man, 48-60. NYM S089

Marilyn Monroe Type—Blond, curves, beautiful and intelligent. Southeastern-based. Seeking strong, charismatic, athletic real man (23-40) who has everything but me. Photo/note. NYM K821.

Caring, Successful, Independent—Professional in the creative arts, seeking man, 55-65, to share tennis, skiing, theater, and the multiple arts, plus fun. Send personal data and photo. NYM S104.

Zaftig Charmer—Seeks Mr. Almost Right. Should be sweet, creative, with good sense of humor, 40-60. Photo and handwritten note. NYM S090

Lovely, Witty—29, exec seeks like spirited male. Photo. POB 1087, NYC 10028

Pretty, Witty, Unpretentious—Artistic businesswoman, 30's, desires attractive, positive, warm Jewish man, 37-45, ready for love and marriage. My first ad-venture - yours too? Photo optional. NYM S075

Lady Veterinarian—Enjoys snowmobiling and cross-country skiing. Seeks interesting, educated, successful, single white male, 40-50, non-smoker. Photo preferred. POB 116, Demarest NJ 07627

Jump-Start My Heart—28, Jewish male, 5'7", dark-haired, blue eyes, interested in Jewish female, 20-30, non-smoker. Looking for someone who is caring, values friendship and honesty. Note/photo/phone, please. NYM R841

Handsome Businessman, 32—Down-to-earth, interesting, caring, very alive. Seeks intelligent, pretty, dynamic Jewish lady, 25-32. Photo, please. NYM R956

Handsome, Successful Professional—Sincere, unpretentious. If you are a good-looking, intelligent woman, age 24-36, I would love to meet you. Photo, please. NYM S091

Attorney—Jewish, 36, seeks caring female for marriage. POB 773, Orange, NJ 07051.

Handsome, Divorced White Male—NJ, 43, 5'8" and in shape. Don't settle for anything less than what you've got to offer! My offer: mate, lover, friend, maturity, honesty, fidelity and communication! Varied interests, sense of humor, educated, secure and sincere. Down-to-earth, open, easygoing and lots of laughs and fun. Upbeat, positive outlook and attitude. Bio/photo. NYM R822

Petite Italian-American—37, divorced, very pretty, shapely, vivacious, financially independent. Seeks gentleman, 5'8"-6', financially secure, to lavish with affection, travel and have fun. Must be commitment-minded. Phone/photo. NYM S096

Stunning, NJ Natural Blond—Mid 30's, 5'7", slim, successful, warm, unencumbered. Seeking a sensitive, dynamic, romantic gentleman, ready for the best relationship of his life. NYM S093

This Is No Time For Modesty—So - attractive, athletic 43, 5'4", non-smoking female professional. Seeks male counterpart who agrees that warmth, openness, empathy and ability to listen/communicate are the most important elements in any relationship. Note/photo, helpful. POB 112, Cooper Station, NY, NY 10276

Fascinating, Down-To-Earth—Mid-40's woman, seeks witty, honest, intelligent, adventurous Jewish man. NYM S105

Househusband—Successful, independent consultant, NYC and beach homes. I've made my money, now want to work part-time, write, cook, raise a child. I am very bright, handsome, divorced, trim, green-eyed, Waspy with funk, MA degree, super sense of humor, young 40's. You are 25-35, very bright, pretty, slim, sensual, funny, understated - a successful professional who wants both career and family. Brief bio/photo, please. NYM S106

Former Vogue Model—Fascinating, softly feminine, caring, seeks to meet comparable Waspy-type successful NYC male, 48-56, to share interests in classical music, literature, intimate evenings. My standards are impeccable. If you think you measure up, send recent photo, short bio (no resumes), telephone number. No reply without. NYM S107

Senior Male—Successful, very active, has recently lost his 30-year-old wife to cancer, seeks woman to whom he can transfer his love. Race no factor. NYM S108

Single Jewish Male—25, 6', 200 lbs, loves outdoors and romance, seeks northern NJ lady, 24-28. POB 8077, Paramus, NJ 07653

Attractive Female Professional—35, MBA, Catholic. Seeks sane, sophisticated Christian male, 35-45, with sense of humor, for low-key relationship. Phone/photo a must. NYM R796

William Hurt Type—36, 6'3", lean, handsome blond, successful writer - divorced, traveler, outdoorsy, sexy, sensitive, fit, comic, NYC/Westchester. Awaits beautiful, unartificial lady, 25-35. Kids okay. Photo/phone. POB 731, NYC 10163

Concerned Citizen Of Planet Earth—Attractive woman, 30's, black belt, hikes, sculpts, successful business in child care field. Seeks to rendezvous with sensitive, high-energy, athletic, adventurous, good-looking man, 30's-40's, passionate about his work, for romantic space odyssey. No space cadets. Note/phone. NYM R802

Attractive, Romantic Businessman—42, Jewish, 5'8", humorous, athletic and intelligent. Looking to build a permanent relationship with a beautiful, sincere and fun-loving lady. Non-smoker. Photo a must. NYM R857

Compassionate, Mystical, Steamy—Wise, lover of nature, the arts and pleasure, wants a man who knows himself and the world and that being intense, principled and committed is fun. (Non-smoker). Will exchange photos. NYM R809

Refreshing, Real, Urbane Exec—Tall, trim, handsome, fun-loving, affectionate, very young 45. Seeks to share a well-earned good life and lasting, monogamous relationship with sharp, educated, elegant, strikingly beautiful, sophisticated, tall, slender, happy, unpretentious, warm, witty, accomplished career lady, 33-42, secure enough to send a photo and handwritten note. NYM R810

Attorney—44, divorced, tall and attractive. Seeks self-employed businesswoman, 30-45, for serious relationship. NYM R813

Oriental Fortune Cookie—American-born, graduate degree, fit, passionate, playful, self-assured beauty. Seeks refined, stable, trim professional man, 35-45, who can differentiate between reality and fantasy in a relationship. NYM R816

Lean, Leggy, Lovely—Blue-eyed, blond lady exec, 34, seeks guy with commanding presence and sharp intellect, over 35, over 6', for fun and romance. Note/photo/phone, please. NYM R815

Bright, Sensitive, Funny—Ivy, MBA, seeks 24-28, caring, bright, witty Jewish female to share the New Year. NYM R817

Charming, Successful Professional—Jewish male, 32, 6', intelligent and warm, seeks relationship with pretty, affectionate, accomplished female. Vegetarian is a plus. Photo, please. NYM R818

Beautiful Black Female—28, 5'8", slim, secure, sensitive, interested in meeting a tall, classy white male who believes there is nothing greater in life than loving someone and being loved in return. Photo/phone. NYM R820

Real Handsome, Athletic—Many qualities, professional, Jewish, 37, masculine, funny. Seeks very pretty, shapely, sweet, realistic woman, 23-32. Photo a must. Let's have family in '88. NYM R823

All-American Female—Attractive, 5'6", dark hair/eyes, 36, Irish descent, successful professional, never married, who enjoys skiing, sports, movies and quiet times. Seeks sincere Christian male who is down-to-earth, honest, 35-45. NYM R825

Sincere, Successful, Attractive—White male, 38, seeks warm, tall black woman. NYM R829

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 610

BY MARY ANN MADDEN

IF U CN RD THS U CN B PRSIDNT + GT MO PA —Democratic Primary School.

CONDOM NATION—prophylactics unlimited.

CALGARY STAMPEED—postmarked Olympic souvenirs.

SCIONARA—birth-control products.

YUPPIE YI YO CAHIERS—magazines.

SAFE SECTS—tested and approved religious groups.

Above, businesses for the late eighties. Competitors are invited to invent one example of same.

Results of Competition 604, in which you were asked for random lines resulting from television-channel switching.

Report: Very, very nearly all of these deserved prizes. Even the duplications: Vanna and Pat. Lucy and Ricky. Billy and George (yawn). The Yankees and the Mets. Phil Rizzuto and Holy Cow. Questions from reporters interviewing the too-recently bereaved. Replies from neighbors praising the quiet and polite serial killer. Dr. Ruth saying virtually anything. And, ineluctably, the conventional wisdom of "Madame Chairman, the great and wonderful Buckeye State of Ohio casts all of its 23 votes for the next president of the United States. . . ."
As for me, give me T, S, N, L, R, and an E, please.

No individual awards, but our thanks to all who contributed to this marathon dial hop:

"Pam, we would have welcomed you back with any face."
Ruth Gold, Flemington, N.J.

"But we do have some nice parting gifts for you."
Stan Matkowski, Montecito, Calif.

"If you are between the ages of 40 and 80, you are automatically eligible, without a medical examination."
The 400 Group, Beachwood, Ohio

"Freeze!"
O. M. Neshamkin, M.D., N.Y.C.

"It's either me or police work, Sonny."
Jeanne Beaulieu, Wellesley, Mass.

"Joan Rivers to block."
Wayne M. Ozzi, Staten Island, N.Y.

"That's what this is all about?"
Henry F. Beechhold, West Trenton, N.J.

"Be sure to watch us next week on our new day and time, Tuesdays at 9:00 P.M., Eastern."
Candy Zakrzewski, Teterboro, N.J.

"We have temporarily lost the video portion of this program. We will continue with the audio portion until full programming returns."
Dr. & Mrs. Myron Leiman, Mineola, N.Y.

"Here's a toot for you."
Buffy Scott, Solon, Ohio
sp. mention: Pamela Moore-Epstein, Liberty, N.Y.; Susan Maloney, West Milford, N.J.

"His name is Evan Mecham, and he is running for his political life."
Peter Filichia, N.Y.C.

". . . and the winner is . . . ."
Sylvan Susser, East Hills, N.Y.

"Ishmael Herrera, come on down!"
Dan Steinbrocker, Los Angeles, Calif.

"In overseas trading today, the dollar hit a new low against . . . ."
E. Mark & Toby Gross, Monsey, N.Y.

"The money I'm being paid for this movie is obscene, but acting is so much fun that I'd do it for nothing. Please don't tell anyone."
Jan Leighton, N.Y.C.

"And the odd part was that Olivier and Oberon didn't even like each other."
Rick W. Burke, Ho-Ho-Kus, N.J.

"The most important element in any marriage, Phil, is communication."
Peter Pruc, Buffalo, N.Y.
sp. mention: Jane L. Taylor, N.Y.C.

"There's been a crime committed tonight; a man has been murdered. It's time we started asking some questions."
Marlene Klotz, N.Y.C.

"Frank, is that the way it was when you were playing for the Giants?"
Sam Margolis, Margate, Fla.

"Sam, you can understand, er, that I, er, am not at liberty, er, to discuss that matter at this time."
Carl Wolfson, New Orleans, La.

"Now I don't have roaches in my cereal anymore. I'm shocked that Combat worked. I'm shocked!"
Gloria Wohl, Brooklyn

"I really don't want to talk about this now, Erica."
Elena Lewnes, Brooklyn

". . . reports that the Ayatollah Khomeini is near death."
Toni Daraio, Coram, N.Y.

"Ferdinand Marcos denied any knowledge of the attempted coup."
Steven Scher, Bronx

"No group has yet claimed responsibility for . . . ."
Boo Blume, Sayville, N.Y.

"I may be synthetic, but I'm not stupid."
Jane A. Sapinsky, Island Park, N.Y.

"Look at this beautiful lady—Amanda Waters—she's 100 years old today and still weeds her vegetable garden, God bless her."
Miles Klein, E. Brunswick, N.J.

"We have every faith that, in time, 'CBS This Morning' will find its audience."
Kathy Hakim, Flushing, N.Y.
sp. mention: Evan Kutner, N.Y.C.; Elise Kaplan, Brooklyn

"Tell me, who is the real Holly Hunter?"
Nikki Rosa, N.Y.C.

". . . and I promised I'd say hello to my children, Amanda and Justin. You can go to bed now."
Lin Shafarman, N.Y.C.

"Let me explain why we received only a light dusting instead of the several inches of snow predicted."
Sid Rothenberg, Whitestone, N.Y.

"In ——— today, angry crowds of ——— gathered in front of the ———."
Kristina Simms, Montezuma, Ga.

"While Norm finishes installing the door, let's check on our homeowners and see how they're doing with the cedar shingling."
Abby Leichman, Teaneck, N.J.
similarly: Steve Geller, Brooklyn

"To Lendl, winning this Wimbledon is more important than anything else in the world."
Anthony Gray, Closter, N.J.

"I know you've been sworn; I've read your complaint."
Jon Kreitzer, Tampa, Fla.

"Those of you in the studio who have had vasectomies, raise your hands."
Henry Morgan, N.Y.C.

"I can't promise you anything, but I'll tell them that you cooperated."
David I. Warren, Chagrin Falls, Ohio

". . . and please be sure your response is in the form of a question."
Melissa I. Weinberg, Somerville, Mass.

"Major Strasser's been shot. Round up the usual suspects."
John Foshee, Austin, Tex.

"He's the only coach the Dallas Cowboys have ever had."
L. K. Oats, Austin, Tex.

"I'll take the porcelain dalmatian for $69."
Seymour Steinhardt, Little Falls, N.J.

"I'll go for the car, Pat."
Claire Bazinet, Flushing, N.Y.

"Larry and Magic may be bitter rivals on the court . . . . "
Stuart Phelps, Rensselaer, N.Y.
sp. mention: R. Kornblum, M.D., Chester, N.J.

"In what is described as the biggest drug bust in history, police today . . . ."
similarly: Lucy Neshamkin, N.Y.C.; David Kahn, N.Y.C.

"Gary Hart called a news conference today to announce his—withdrawal—wait . . . yes, it is his withdrawal from the race."
Patricia O. Simmons, Oldsmar, Fla.
sp. mention: Philip Eagan, N.Y.C.

"That got a thumbs-down from me, but Roger—who is *much* too kind . . . ."
Dodi Schultz, N.Y.C.
similarly: Michael S. Porte, Cincinnati, Ohio; Jan Leary, Chicago, Ill.

"When I was a little girl growin' up in the Smoky Mountains of Tennessee, we didn't have much money, but there was plenty of love to go around."
John Culver, Long Island City, N.Y.

"Be sure to join us again next time to discover more of nature's strange and mysterious creatures when we journey to one of the earth's most remote, least-known regions."
E. L. Dachslager, The Woodlands, Tex.

"I'm a Capricorn, my boyfriend is a Pisces, and what I want to know is . . . . "
Naomi Freeman, Shaker Heights, Ohio

"Dinner? Certainly, Mr. Sifuentes."
Ann Steiner, N.Y.C.

"Magnum! I'm appalled."
Margaret D. Dale, Longmeadow, Mass.

"At this point, we have no evidence of illegal or unethical behavior on the part of any member of our staff."
Robert Christin, Peekskill, N.Y.
sp. mention: Joseph Lisanti, N.Y.C.; S. Komishane, Elizabeth, N.J.

"It looked like a great big saucer, all lit up, skimming over the trees."
Arthur S. Ash, Mount Vernon, N.Y.

" . . . houses and cars strewn (scattered, tossed) about like toys."
John J. McCaddin, Summit, N.J.

"All this and Andy Rooney, next."
Anna Lambiase, Brooklyn
sp. mention: David Fischer, N.Y.C.

"Sitting in for Johnny tonight is . . . Mikhail Gorbachev."
Jack Ryan, N.Y.C.
sp. mention: Jack Labow, N.Y.C.

"Woody is in New York tonight, so it is on his behalf that I thank the Academy."
Ruth D. Levy, Staten Island, N.Y.

"Here we are in beautiful Calgary . . . ."
Cassie Tully, Spring Valley, N.Y.

"And now, the man recognized as the front-runner in this year's presidential election: Daaa-vid Letterman."
Richard Fried, Brooklyn

"Let's meet contestant number one, an actor from New York City . . . ."
Myron Rosenberg, Millburn, N.J.

"The only way this station can continue to provide you with the cultural programming you love . . . ."
Albert Komishane, Elizabeth, N.J.
similarly: William Santoro, M.D., Beverly Hills, Calif.; Scott Porter, Madison, N.J.; Barbara Allen, Kings Point, N.Y.

"But would Bob Dole have quit *his* job to campaign for *her?*"
Suzy Scott, Solon, Ohio

"We'll be right back after these messages."
Judith Cooperstein, N.Y.C.; Dave Perlman, Poughkeepsie, N.Y.

"Back in a moment with the sports and the weather. Stay with us . . . ."
Bill Wolf, East Windsor, N.J.

"I'd like to warn our affiliates that we're going to run a bit over due to the nature of tonight's program."
Jeff Tenzer, N.Y.C.

"Now this."
Sal Rosa, N.Y.C.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 610, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by January 29. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the February 29 issue. Out-of-town postmarks are given three days' grace. ■

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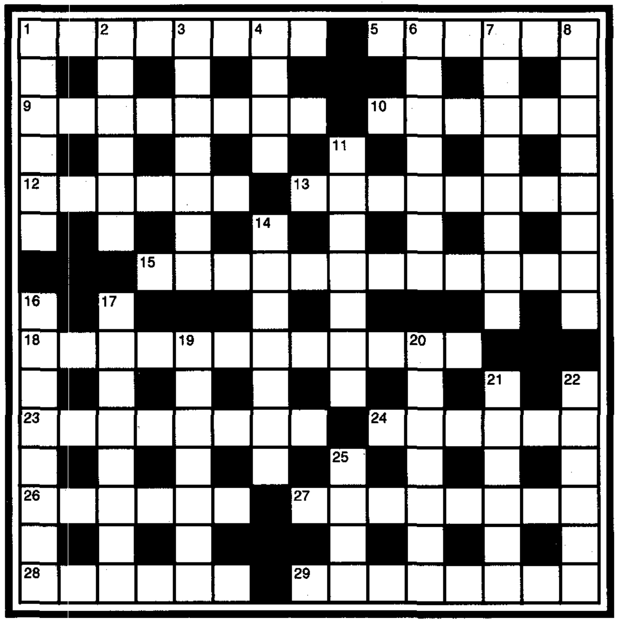
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS
1 Turning religious, at cross purposes perhaps. (8)
5 Article on rights of foreigners. (6)
9 Humans agree intellectually. (8)
10 To communicate with a disc jockey, ring in. (6)
12 Duck the Parisian consumed required salt. (6)
13 Bottle opener always takes a long time, with drink required. (8)
15 Broadcasting getting across to the embassy. (12)
18 He would not light it up, during divine service. (6-6)
23 Group holding money in a handkerchief. (8)
24 Saint appears as god retreats. (6)
26 The purpose of binoculars. (6)
27 26 across for updating? (8)
28 Way noxious weed can be cooked. (6)
29 Border dispute dividing the land. (8)



DOWN
1 One dog chasing another's woolly ball. (6)
2 In the event editor came out with it. (6)
3 To drag two-wheeled vehicle uphill? (7)
4 The bell tolling, it's said, for her. (4)
6 Fifty snakes—what a game they have together. (7)
7 The number one craze? (8)
8 Burning to warble a note in another key. (8)
11 Where men get lost in the gloom? (7)
14 Fly the sovereign out about this time. (7)
16 Plant promissary notes on the black-leg. (8)
17 Set the river alight? It's an Arab habit. (8)
19 Call for surrender of mace had to be modified. (7)
20 Following points heading a legal petition. (7)
21 Rank Princess held to be less of a mix-up. (6)
22 Sort things out and achieve immediate success. (6)
25 Measure a boundary. (4)

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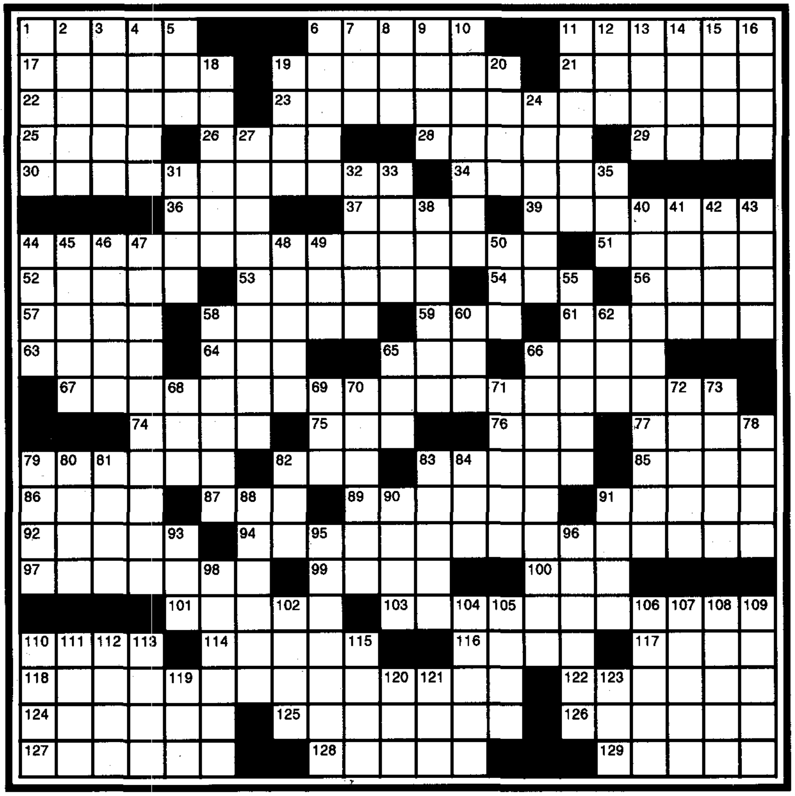
'PALINDROMES': 'CUE' CROSSWORD·BY MAURA B. JACOBSON

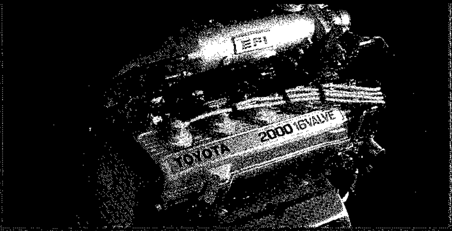
ACROSS
1 Pianist Rubinstein
6 —— as the hills
11 TV collie
17 Jungle vines
19 Leave unnoticed
21 Romantic liaisons
22 St. Francis's birthplace
23 When the host shows baby pictures
25 Part of SAT
26 Palindromic term of address
28 "Rain" role
29 —— concern (unimportant)
30 Slaughter hits a fly ball
34 Cotton pods
36 Trim twigs
37 Aleutian island
39 Intrinsic substance
44 Gory liquor left by a killer
51 Tire imprint
52 Dust Bowl refugees
53 California Beach
54 U.K. award
56 McNally's partner
57 Warble
58 Fudd or Gantry
59 Stag's mate
61 Edema
63 Swenson of "Benson"
64 Contend
65 After Y, in Wight
66 Fan's favorite
67 Yellow flower covered firewood
74 Thoracic organ
75 Cowboy's affirmative
76 Ego sources
77 Uncloses
79 Have charge of
82 Jungfrau, for one
83 Before point, in stitchery
85 Nepal dynasty
86 Shake ——
87 Prosecuting attys.
89 Nabokov girl
91 Fielder's flub
92 Pittsburgh product
94 Sentry's I.D.
97 Bullfight
99 Egress
100 Ideology
101 Marsh grass
103 Why one can't wear a narrow shoe
110 Air, for short
114 Home of the Dolphins
116 Cause of misery
117 "Rather for —— be here dedicated . . .": Lincoln
118 Be kind to the hungry ump
122 Scotto of the Met
124 Number one Hun
125 In addition
126 Badgered verbally
127 Gymnast Mary Lou
128 The sounds of music
129 Grandstand features

DOWN
1 Having wings
2 Up
3 Renaissance poet
4 Undivided wholes
5 Ethiopian noble
6 Cottonwood tree
7 Round Table title
8 Determine upon
9 Myrna's folks
10 Call a rose a rose
11 Tags
12 One of the Carters
13 "And —— bed"
14 Ride the waves
15 Former shahdom
16 Nickname in hockey
18 Desert wind
19 Mineral springs
20 Commotion
24 OPEC ships
27 Horrifying
31 Calculator symbol
32 City of Belgium
33 Vingt- —— (21:Fr.)
35 Air express: abbr.
38 Swapped
40 Peter the swashbuckler
41 Half-moon tide
42 Two of these make a Parisian dance
43 Water swirl
44 Skier Mittermaier
45 Scraping by
46 Aussie wild dog
47 King of beers
48 Circus star
49 Era
50 Town near Arnhem
55 Most eccentric
58 Made level
60 Early French king
62 Scepter
65 Use a ray gun
66 Hoosier
68 Excavated
69 Popeye's Olive
70 Two-level apartment
71 Director Martin, and family
72 MOMA display
73 Columbus's hometown
78 Puppeteer Tony
79 Gender abbr.
80 Glee-club member
81 —— -do-well
82 Middle of a simile
83 Greek philosopher
84 "Ich bin —— Berliner"
88 Neighbor of Marrakech
90 Skip over
91 Lady Hamilton
93 Lille lily
95 Golf get-together
96 Rearward, at sea
98 Degrade
102 Clothing
104 Certain woodwinds
105 Momentary crazes
106 Mushrooms, e.g.
107 Missouri river
108 Beaver's relative
109 Tailless amphibians
110 Purim month
111 Kind of bag
112 Chinatown street
113 The long and the short ——
115 Should that be the case
119 Andy Capp's wife
120 Half a sawbuck
121 Kin of a sonnet
123 Ingest



Solutions to last week's puzzles appear on page 106.

TOYOTA CAMRY



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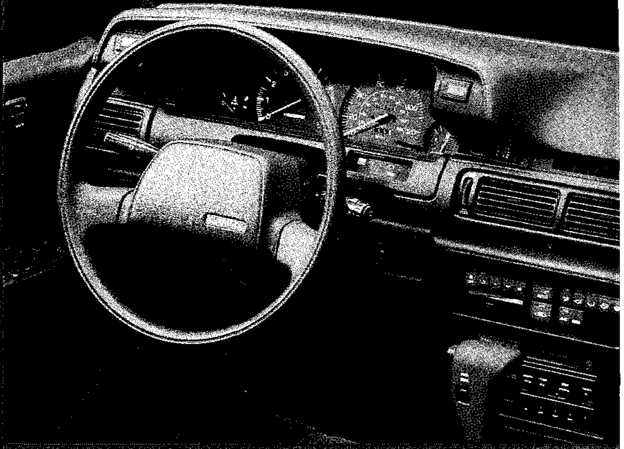

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**EPA estimated 25 city/32 highway MPG for Camry LE with ECT 4-speed automatic overdrive transmission.

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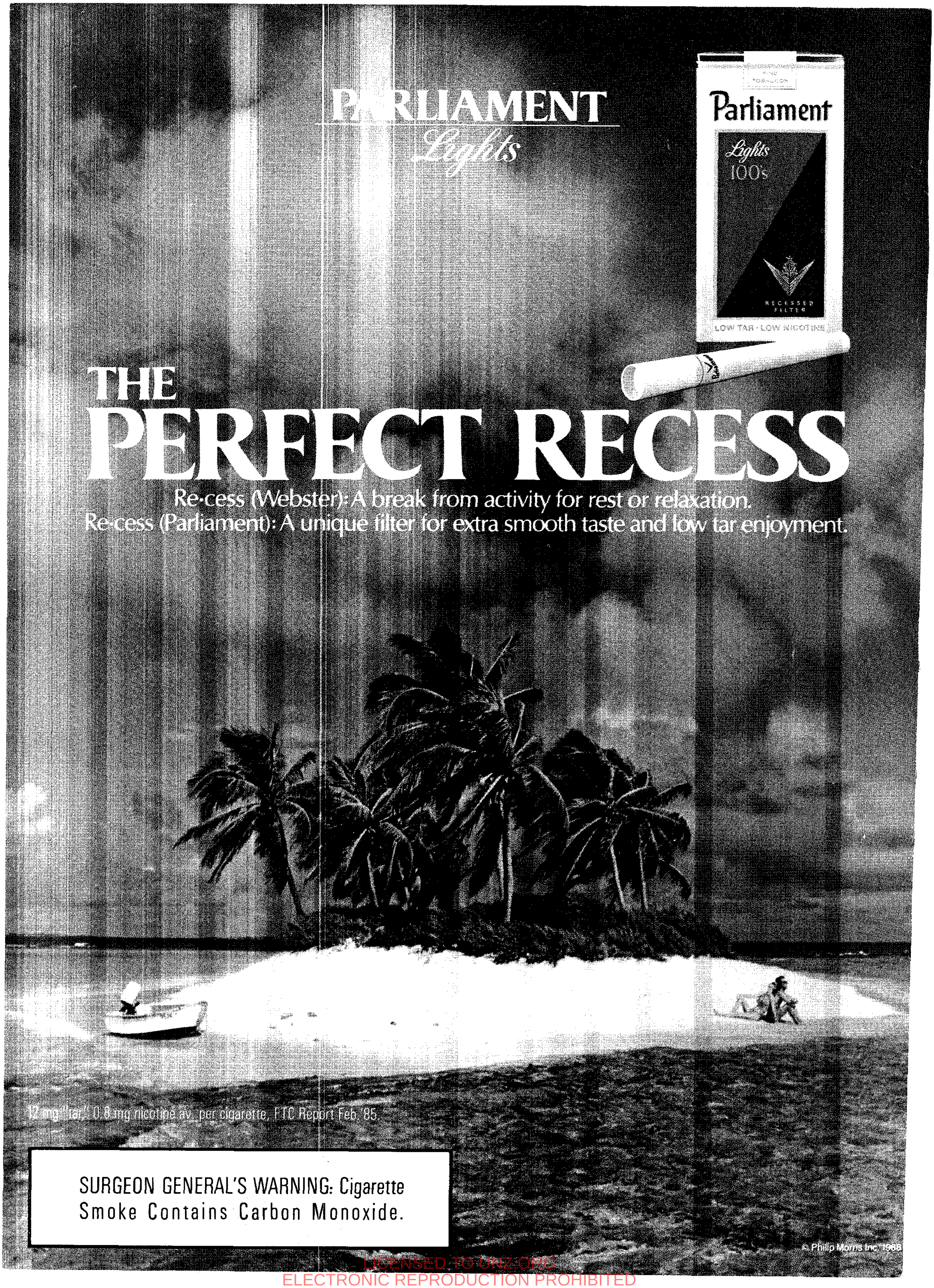
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